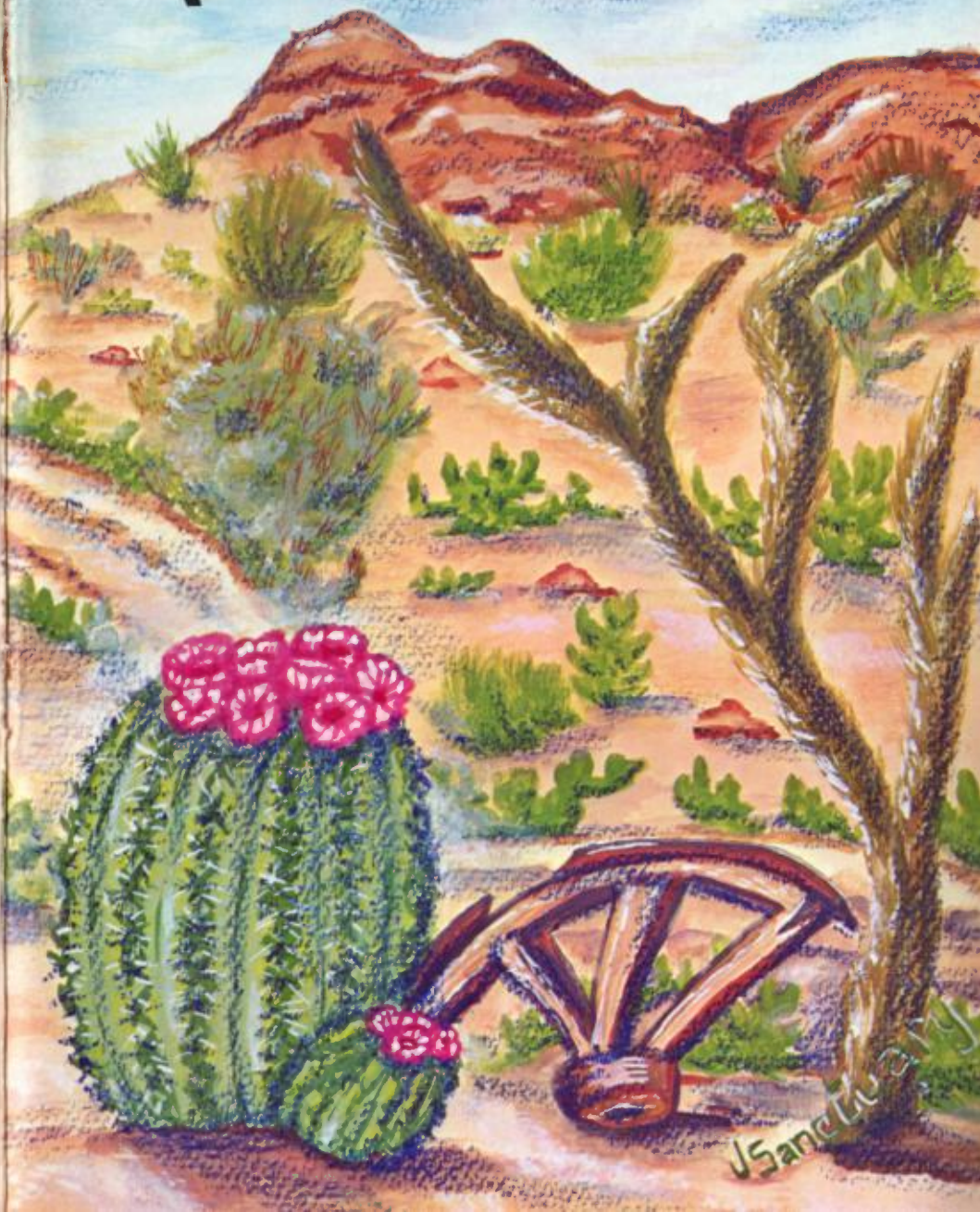


AMERICAN

SEPTEMBER 1975



SQUARE DANCE



CO-EDITORIAL



Square dancing and the li'l red schoolhouse both play a role in the American heritage. This month schools open their doors, and square dance clubs recruit dancers for their classes.

We all know that no flyers, newspaper publicity or radio announcements bring the results that personal persuasion does, in filling a new class. We need to emphasize the benefits of square dancing. Have you ever considered the knowledge of basics as a kind of insurance?

Look at it this way. Positively, s/d is insurance for fun and fellowship; it's an antidote for loneliness right now. It also is insurance against the time a couple moves, since almost every area of the country now boasts a western club. With the growth of singles clubs (mostly in city areas so far) it is insurance against loneliness even if a couple's status changes to one or two singles.

As healthful exercise, square dancing is insurance against many ills and against having to sit home and think of possible ones. An evening of dancing is as beneficial as jogging or a long walk, and fun besides. It's mental health insurance, too; one can't dance and think of problems.

In order to enjoy the fun and fellowship of square dancing, folks have to be willing to enter into the activity, un-

bend a little, meet other dancers and let the music "take over". This is being written at a resort where "fun" dancing is done three nights a week and part of the crowd changes each time. Last night a man approached us at the dance, where dancers were enjoying simple squares, linedances and couple dances, and said, "What kind of square dancing is this? It certainly isn't western!" We agreed it was a mix of old and new, but not until later did we think, "After all, the basics are the same". Too late; the gentleman had left, hugging his "western" lessons to him, and missing the evening's fun and recreation.

We never recruit anyone by being snooty or exclusive about our s/d fun. A friend told us this week, too, about a "fun day" her family attended which was to include square dancing. They all slicked up and went to dance, to discover it was a club demo with no audience participation. Great disappointment! No new recruits that night!

As in every other activity, there are many viewpoints and many considerations. Think carefully about how you'll persuade your friends to attend that introductory dance.

AMERICAN SQUARE DANCE

"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"

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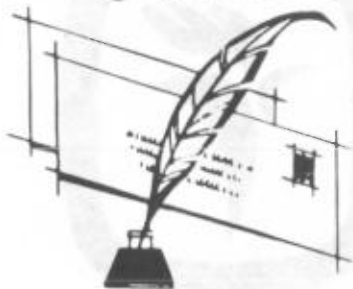
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SEPTEMBER, 1975



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Grand Zip



I am very glad to see that Callerlab has had the foresight to finally break down all movements into families. I feel that this is something that has been needed for a long time. Most clubs here in Japan regularly dance the 75 basics plus 10. There is a group of challenge dancers meeting informally and dancing to records and a couple of live callers.

As a new club caller with one of the few remaining American-sponsored clubs, I am concerned that the dancers I teach be able to dance with other clubs in the area and that they will be able to enjoy square dancing when then return to the states upon completion of their tours overseas.

My club is the Westpac Twirlers of Yokosuka. We meet every Tuesday at the US Naval Base. Clyde Bell is the regular caller and I call one or two tips a night. We average two squares, depending on how many ships are in port. We welcome any and all dancers. We are only forty minutes from Tokyo and someone will meet the train and escort dancers to the base. Guests are free at most clubs here in Japan. Write or call me if anyone is coming to Japan.

Dwight D. Holtman
ETC 320-32-9668, SRF Box 8
FPO Seattle, WA 98762

What a nice surprise! We certainly didn't expect you all to use all our pictures. We have always kept dated pic-

tures of our many happy square dance experiences. It is fun to look back and reminisce when we see pictures of our first out of town square dance trip, 90 miles, all the way to Baton Rouge! Also our own New Orleans first festival — hard to believe we have been to all seventeen of them with No. 18 coming up August 15 and 16. What fun we have had and so many nice friends we have made over our twenty years of dancing. Thank you for letting us share our memories with you and all your readers.

Johnny & Janie Creel
Metairie, LA 70001

RE: Legacy Trustees Picture, June issue:

A fine picture of somebody, but certainly can't tell that they are square dancers. Why don't square dancers look like square dancers any more, especially in a square dance magazine or at any square dance event? Others see them and they're just more people. I thought square dancers were special people.

Greg & Pearl Affholter
Coos Bay, Oregon

Ed. Note: The Legacy trustees met in Cleveland in May for three days of discussion. Surely delegates are not expected to sit in petticoats and full skirts, buttoned collars and ties, when there is no dancing.

APOLOGIES

We're sorry those GREMLINS of the printing industry crept into our last issue and mistakenly ordered Minneapolis to host the National Convention in 1979 instead of MILWAUKEE. Sorry. From all the cards, letters and calls, we know that "If you're from Milwaukee, you oughtta know."



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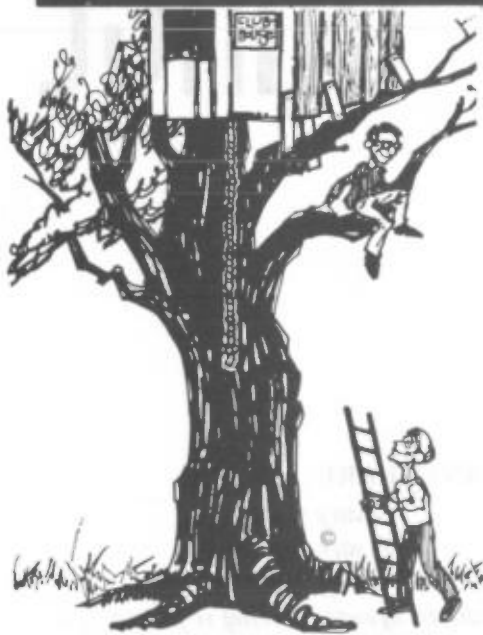
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Meanderings...

WITH STAN



Summer is the time for building dreams, building houses, building romance (or rebuilding it), fortifying the brain with a good book, starting fresh, picking up the pieces, rethinking an old thought, doing what you thought you'd do last summer, playing ball with the kids, climbing a tree, looking up a rain spout to see daylight, or building a tree house. Oh, yes, you might want to dance a little, too.

"What about the tree house thing?" you ask. (Who asked?)

Not much. I finally finished one for my daughter a month ago. (Shouts of "How in heck did he have time for that?")

I probably displaced a lot of spar-

rows in the process. (Chirps of "He's a dirty bird for putting us out on a limb like this.")

Building a tree house gives one a new perspective. It takes one back to a childhood day when he or she had one, or wanted one, and maybe never got it; It helps ole dad relive a dream or two, and allows daughter or son to create a few, all on a lazy sunny summer afternoon.

Callers (especially) live overly-demanding crowded lives. Work. Study. Calling most every night. On the road. Late. Tired. Same routine repeated often. Then, suddenly, the kids are up into high school and gone like a flash. We busy callers squint in the dusty departure trail and wonder how the time slipped by so fast.

Get out there and find a li'l old tree, dad; one that has branches going this way and that way like an uplifted palm (not a palm tree, dummy). Tote them boards, lift that nail, and swing that old hammer.

Do a favor for that kid of yours. Summer's about gone. And so is he/she. So is the opportunity to build memories, to have fun together, to create a dream and to build a common "castle," away up there where generation gaps are lost in the magic of a make-believe world.



A most joyous July rejuvenated my jostled bones this summer. Hardly had the first glorious weekend skiddled by than another popped into the picture, more brilliant, like the fireworks of an oldtime Fourth, and another, and another.

Things got off to a "bang-up time" at the annual July Jubilee in Warren, Pa. on the first weekend. Working with Dick (Mule Train) Bayer of Michigan and Rick and Joyce McGlynn on rounds was just dandy, Andy. There was a leaders clinic, a trip to the NPC clothing warehouse, good food, good dancing, an afterparty par excellence, etc. etc., all housed in a super fireman's hall in Youngsville. They even moved the trucks outside to make more dancing room.

Cathie joined me on the next long weekend trip. On a Thursday we flew from Cleveland to Denver and rented a car for the 150-mile trip south along



the edge of the Rockies to Canon City—a satisfying, scenic trip past the Air Force Academy, Pike's Peak and all that other colorful Pappy Shaw country.

In Canon City we were hosted by good friends Billie (she's the caller) and Roy (he's the caller-hauler) Gawthrop (formerly of Fort Wayne, Indiana) for a superb evening with their dancing friends. In addition, we crossed the world's highest suspension bridge in Royal Gorge Park (part of the thrill is wondering if the narrow supports will hold) and took the one-lane sky-

line drive on a "razorback" mountain just west of Canon City, where a miscalculated turn of the wheel either way could send our car plunging downward 1000 feet without a prayer. (Some foolish folks have actually taken that shortcut, I'm told.)

Next day we were back in Denver and winging our way to Seattle, in preparation for the much-awaited repeat performance at the annual Washington (State) Leadership Seminar in Ellensburg.

We've bragged about, highlighted, extolled and excerpted that particular event many times before, but we must say again that all the good leaders in Washington (just too many to start naming them) are to be highly congratulated for a pattern of leadership training that ought to be developed in every state. Hundreds of club officers, association leaders and "all that will" are invited to "dig in" for three days of panels, discussions and speeches to help solve the "nuts and bolts" kinds of problems or potential problems in the "back home" setting. A great experience, all in a college setting befitting the purpose. Thanks, folks, for some more "forever" memories.

As the next weekend rolled around, I prepared to fly again. This time it was eastward to the fabulous-Star Spangled Banner Convention in Baltimore, Md. where I was privileged to work with the star-studded staff of Don (Red Boots) Williamson of Tennessee, Deuce Williams of Michigan, Glenn Cooke of New Jersey, Jack Hague of Pennsylvania and the Pat Smiths and Joe Turners on rounds.

Like its "big sister" event, the Washington Festival, this one offered everything for its twirling, whirling fans— all levels — even contras. And the setting was plush, all contained in the Hunt Valley Inn. What more could one ask? The smart foresight of "Peter J." and Jennie Zukauskas and their committee was exhibited in the fact that a simultaneous beginners ball was being held in a nearby motel to accomodate those not quite ready to dance at the

"big show." How about that?

One last weekend — and another glorious one at that — was spent from Wednesday to Sunday in mid-southland, including Memphis and parts of Arkansas.

A subscription dance in Memphis arranged by up-and-coming caller Eddie Ramsey started things off. What a hall. What a good group of dancers. What a lot of callers attended. How could I miss having a delightful time with that kind of southern hospitality? Thanks also to my editorial friend, Bill Crawford.

Eddie drove me into Arkansas territory (didn't see a single wild boar) to the little town of Marked Tree (that's about all it was — a marked tree) where I was met by Glenn and Tommie Turpin (he's the "Arkansas Traveler" himself) for the balance of the journey to Hardy.

There I called an afternoon subscription dance at Ozark Acres again, right in that beautiful retirement (really, refreshment) community, where "square dancing" is not just two words, but a way of life.

The same night we hurried on to Mountain Home for another subscription dance, and had fun with good people and good callers like Murel Partee (see an upcoming Steal A Peak column).

After a few hours motel rest we were ready to head on to the "big one" the 3rd Annual Arkansas State Convention, so ably staged by Nadine (and Joe) Higgins and their directors in Little Rock. It was tremendous. Those many dozens of callers from Arkansas and neighboring states take a back seat to NOBODY. The Camelot and Convention Center was a choice location. Cal Golden and Glenn assisted me on a Callerlab interpretation panel. It was truly a "little National" and someday it's destined to become a BIG ONE.

I must sign off for this month. Do yourself a favor in the fleeting days of Indian summer. Relive a long-lost dream. Build a dream for a kid. Build a tree house.

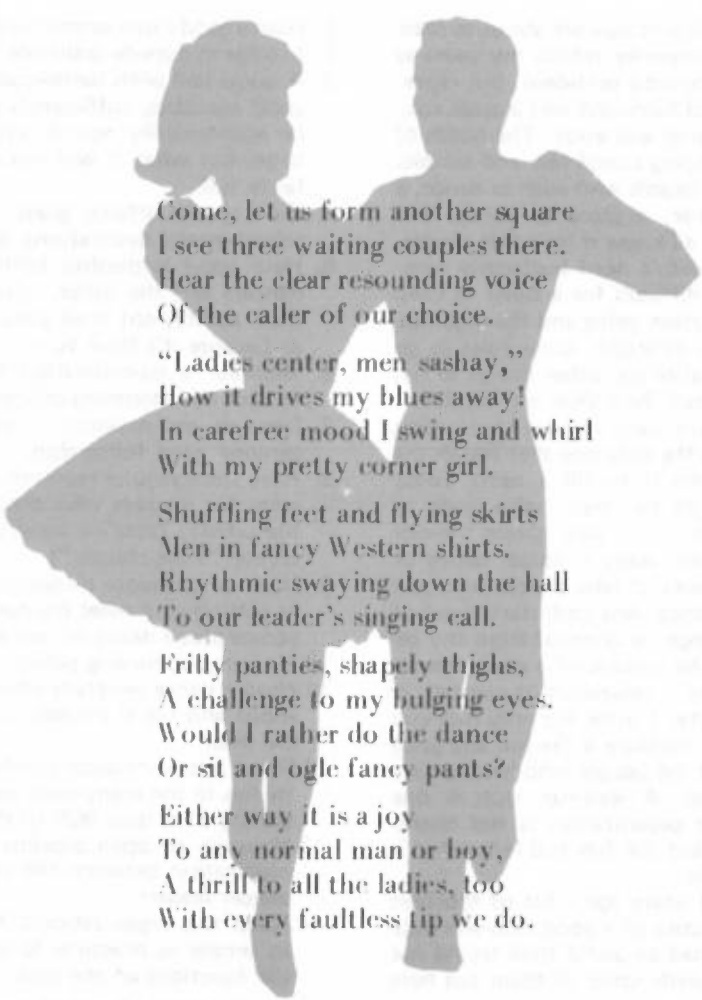
AMERICAN SQUARE DANCE SUBSCRIPTION DANCES

- CHARDON, OHIO, Sept. 12
Contact: Ray Marsch
- SMYRNA, GA.: Thursday, Sept. 18
Contact: John Swindle
- BROCKVILLE, ONT. Can., Sept. 25
Contact: Mary & Irwin Abrams
- BEREA, OHIO, Monday, Sept. 29
Contact: Ron Schneider
- DOROTHY, N.J.: Friday, Oct. 10
Contact: Ralph Trout
- TOLEDO, OHIO, Sunday, Oct. 12
Contact: Jim & Mary Batema
- WYOMING, MI.: Tuesday, Oct. 14
Contact: Frank Randall
- COLUMBIA, S.C.: Thursday, Oct. 16
Contact: Carroll & Virginia Frick
- POPLAR BLUFF, MO.: Thurs., Oct. 23
Contact: Bob Guess
- DENVER, COLORADO, Fri., Oct. 24
Contact: Harold Davis
- SPRUCE PINE, N.C., Thursday, Nov. 20
Contact: Hoyle Gross
- CAMILUS, NEW YORK, Sun., Nov. 30
Contact: Tom Tomlinson
- LYNCHBURG, VA: Thurs., Dec. 4
Contact: Paul & Nancy Childers
- VALDOSTA, GA.: Friday, December 5
Contact: Bob & Vivian Bennett
- HUNTSVILLE, ALA., Thursday, Jan. 8
Contact: Mac Letson
- MACON, GA: Fri, Jan 9, 1976
Contact: Jim Tyler
- SARDINIA, N.Y. Monday, Jan. 12
Contact: Dennis & Nita Fox
- WESLACO, TEXAS, Sun., Jan. 18
Contact: Charles & Dot Lillagore
- APPLETON, WISCONSIN, Jan. 18
Contact: Bruce & Bonnie Busch
- EUREKA, CA., Wed., Jan 21 (Tent.)
Contact: Al & Connie Whitfield
- COLUMBUS, OHIO, Thurs., Jan 29
Contact: Charles & Martha Dean
- BURLINGTON, IOWA, Mon. March 15
Contact: William & Charlotte Kunze
- SPRINGDALE, AR., Tues., March 16
Contact: Dub Hayes
- ALTOONA, PA.: Thursday, March 18
Contact: Emil Corle
- CHARLESTON, WV., Thurs., April 8
Contact: Erwin Lawson
- BLUEFIELD, WV: Friday, April 9
Contact: Acie Gundlisch
- WATERTOWN, SD: Monday, April 19
Contact: Perry & Margaret Bergh
- GOODLAND, KS: Tues. April 20
Contact: George & Marie Edwards
- ERIE, PA.: Thursday, April 22
Contact: Bob Morrison
- EDWARDS, NEW YORK area: April 23
Contact: Dick & Barbara Brown
- STANLEY, N.Y.: Sunday, April 25
Contact: Bob & June Ellis
- MUSKEGON, MI: Thurs., April 29
Contact: Ken & Dot Gilmore

Continued on Page 79

ODE TO SWINGTIME

by Steve Dudas
Cleveland, Ohio



Come, let us form another square
I see three waiting couples there.
Hear the clear resounding voice
Of the caller of our choice.

"Ladies center, men sashay,"
How it drives my blues away!
In carefree mood I swing and whirl
With my pretty corner girl.

Shuffling feet and flying skirts
Men in fancy Western shirts.
Rhythmic swaying down the hall
To our leader's singing call.

Frilly panties, shapely thighs,
A challenge to my bulging eyes.
Would I rather do the dance
Or sit and ogle fancy pants?

Either way it is a joy
To any normal man or boy,
A thrill to all the ladies, too
With every faultless tip we do.

Mastering Club Management



by Bob Orr

Blue Mountain Council, Washington

As Presented at the 1974 Washington Leadership Seminar

The opinions you are about to read do not necessarily reflect my years as club and council president, but represent a lot of hindsight and a great education in trial and error. The needs of square dancing sound few and simple. You need people who wish to dance, a caller-teacher, a place to dance, and music. We all know it isn't that simple, or we wouldn't need leadership seminars. It is difficult for a caller to keep an organization going and the organization needs direction, some rules to go by. The caller has other things to do, so there must be a club and leaders.

There are many reasons for forming a club but the only one that stands the test of time is to fill a need. Some needs might be: teens who want to dance with their peer group, Senior Citizens who want a slower dance or shorter hours, maybe people who just want to dance. Any club started out of spite or anger is doomed from the beginning. The success of a square dance club is not measured in its numbers or its longevity; I think the only rule you can use to measure is the fun and good times that the people who belong have and spread. A well-run club is one where the organization is not overly apparent but the fun and fellowship is very visible.

Several years ago a list of fourteen characteristics of a good club was published. I had an awful time trying not to argue with some of them but here they are:

1. Have a good experienced home caller.
2. Indulge in outside activities.
3. A good hall with hardwood floors, good acoustics, sufficiently large to be economically sound, yet not so large, but what it will normally be fairly full.
4. Have special affairs, guests, special refreshments, decorations, etc.
5. Have good leadership both in the dancers and the caller, selected for their ability, not their personalities or because it's their turn.
6. Maintain a co-ordination between current and incoming officers.
7. Develop and maintain a feeling of genuine good fellowship.
8. Have some regular replacement program for dancers who drop out of the activity (that's a sneaky way of saying, "Have classes.")
9. Have an adequate treasury, basically sufficient to meet the current expenses plus a dance or two ahead.
10. Have a good mixing policy.
11. Have a dance program which is balanced and fits the needs of 90% of the floor.
12. Direct extracurricular stunts and activities to the enjoyment and acceptability of at least 90% of the group.
13. Maintain an open pipeline of communication between the caller and dancer leaders.
14. Keep the organizational functions as simple as practical to carry out the functions of the club.

No club that I know of does a com-

plete job of all these, but the successful ones do well in a very large number of them. Now, the dancer-leader cannot really do much to influence some of these (the caller, the hall, the classes, the dance program), but that is only four out of fourteen. The rest he can have a big influence on, and that is what makes being president of a square dance club an adventure.

We all know that the husband is the head of the household, the pedestrian and the right of way, and the square dance president is the leader of the club. All these fellows get along fine until they try to prove it. The new president soon learns it's easier to sit back and criticize than it is to be in and doing something. He also learns that he and his spouse cannot do it alone. It's easy to delegate authority, but there are some pitfalls. The first thing you find out is that you must persuade busy people to take on one more job. If you are tempted to ask people who are not too active, don't. If they are new, you may scare them out of the movement completely; if they are older members who are not too active, they're liable not to get the job done. However, if you start these people doing one-night jobs, little by little you can work them into being involved in the doing end of the club, and you may train them into doing the big jobs for the next president.

Remember that a leader has to be ready to accept the blame when things go wrong and ready to give credit when things go right. For the most part, all square dancers are ready and willing to help, and the more people you use, the more leadership you cultivate in your club. I read somewhere that Confucius wrote, "He who wishes to secure the good of others has already secured his own." Most square dancers have already secured their own.

A good set of by-laws are essential for club management. If yours are unworkable or out-of-date, I suggest you get one or two of the past presidents to go over, revise, and bring them to the club for a vote. Another must is a

list of standing rules, things that the club does more or less regularly. They can be very elaborate or they can be simple as an open letter from an ex-president or the caller that tells when the anniversary is, what anniversary it is, and when pie night usually is, things of that sort. These are a great help to the officers. Even people who have been members a long time suddenly find they do not remember these facts.

I don't want to give the impression that the president is the only officer. In industry the past few years, we've been hearing about the management team. That's exactly what you have to have for a well-run square dance club. You have to have a team, and a very important part of this team, often forgotten, is the vice-president. This fellow is willing to be involved or he wouldn't be in the office, but so often we forget him. Give him a job, not just sweeping the floor, but a big job, and keep him informed. You might break a leg or move out of town and he will have the whole thing dropped in his lap. Keep the caller informed, too, he doesn't need any surprises from the president of the club.

Another important team member is the treasurer. He gives time, even his dance time, and that is important. One of the ways he can be helped is to have a bank account. Most banks will not charge a non-profit organization for a checking account, and this gives the treasurer a receipt when he pays the caller by check.

Some member of the management team should be given the job of sending out get-well cards and sympathy cards to club members. The secretary or a sunshine chairman can do this. A great help for a club is a written newsletter that comes out regularly, telling what's happening, and giving a reference for dates. This will not eliminate announcements at dances, but it keeps them short. If you do most of your business at a separate meeting, this cuts down the time you have to take away from dance time. This separate meeting can be a business meeting for the

whole club but usually a board meeting for the officers will do. You must remember to keep these meetings open so that anyone can come. Few people will come, but they all want the right to be able to. Anything that affects the whole club should be brought to the whole club for a vote. Voting should always be by a written ballot; it doesn't take much and it can save embarrassment when electing officers and on other votes. A better feeling of what the club really wants is obtained this way.

A publicity chairman is very much needed to send out flyers. Be sure to tell where the dance is. This may sound funny, but look and see how many flyers and ads in bulletins say, "Do-Si-Do is having its annual costume dance with Joe Dokes calling at Hill-top Grange." That's fine for people who know where this is, but it doesn't

let guests know where it is or what town it's in. It's very important to put the town and the address and any other hints you can give to get them to your hall.

No. 10 says "to have a good mixing policy." That's nice until you try it. The only good mixing policy that I know of is for one couple of square dancers to say to another, "Gee, I'm glad you're here; could we trade this next dance?" The leadership team cannot do this and it's the mixing policy that really works.

As leaders you have to look back every once in a while to see if anybody is following. If you come up with some really good ideas but the club doesn't go for them, forget them!

Remember fun and fellowship are what it's all about, and the most important part of the square dance club are the smiles on the faces.



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THE BIRTH OF THE knothead

from "Travel On," Kansas

In the early fall of 1955, two squares of dancers from the Seattle area were travelling to Vancouver, B.C., to visit and dance with a club there. Enroute on a bus, they talked among themselves about what "darned fools" square dancers were to go so far, just for a few hours of dancing. Someone suggested they should have a special name. It was Ray Lang who suggested they were all a bunch of "knotheads". The title and idea seemed to be appropriate, and before they had arrived back in Seattle, they were asking Ray to design a badge that all "KNOT-HEADS" could wear.

Ray's first attempts were rather crude, large, thick, of course-grained wood, and too heavy to wear. Almost immediately, they were remade in approximately the size used now, but were all hand-burned. Within a month or less, as these various eight couples wore their badges at different dances, other dancers would ask how a dancer became a knothead, how they could qualify, and if they could get badges made if they qualified!

The original group got together for a party, developed the rules for qualifying, drew up a rough form for use as an application, and all agreed that since Ray (Lang) was expecting to retire from railroad employment soon, after 43 years with the Northern Pacific, he would be the only one with time to make up the badges. It was all his, for whatever it was worth!

No one had any idea that it would spread and so rapidly. Less than a month after this meeting, orders were coming in from all over the state of Washington, and a few from British Co-

lumbia and Oregon. It was just too time consuming to burn the entire design of the badge by hand, so a brand was designed, with the word "KNOT-HEAD", and the design of the state, or Canadian province, leaving just the town and name to be burned on each badge by hand. The brand was heated, using the heating element of a heavy duty soldering iron. Rod Rever helped Ray design and build up a press to hold this brand, using a modification of a drill press stand made to hold hand electric drills. They changed the table to make it adjustable and keep the brand even and uniform. Rod has added a variable voltage transformer, and can control the heat much more exactly, and avoid burning the badge too dark, or not dark enough.

Ray had a very serious illness in the fall of 1958. The Revers were living in Bremerton, Washington, at the time, saw Ray and Marrian almost every week-end, and helped them with making the badges. Orders were coming in at the rate of nearly 2,000 badges in some months, and there were very few that could help with the hand burning, and make a neat-appearing badge. Rod couldn't do it, no matter how much he practiced. After Ray recovered from his illness, he agreed that some changes had to be made, and New Hermes Engraving Machine Manufacturer designed a modification, and made up the pantograph burning machine that is still used.

After Ray's death in July 1961, Phyllis and Rod Rever took over the knotheads. Before Ray's death, a new system of book work was set up, in or-

Continued on Page 79

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WALTZ COTILLION —

Places the same as quadrille; the first couple waltz round inside, first and second ladies advance twice and cross over, turning twice; first and second gentleman do the same, third and fourth couples the same, first and second couple waltz to places, third and fourth do the same, all waltz to partners and turn half round with both hands meeting the next lady, perform this figure until in your places; form two side lines, all advance twice and cross over, turning twice; the same, returning; all waltz round; the whole repeated four times.

LA GALOPADE —

Is an extremely graceful and spirited dance in a continual chassey. An unlimited number may join; it is danced in couples as waltzing.

The Galopade Quadrilles — 1st, Galopade. 2nd, Right and left, sides the same. 3rd, Set and turn hands all eight. 4th, Galopade. 5th, Ladies' chain, sides the same. 6th, Set and turn partners all eight. 7th, Galopade. 8th, Tirois, sides the same. 9th, Set and turn partners all eight. 10th, Galopade. 11th, top lady and bottom gentleman advance and retire, the other six do the same. 12th, Set and turn partners all eight. 13th, Galopade. 14th, Four ladies advance and retire, gentlemen the same. 15th, Double ladies' chain. 16th, Set and turn partners all eight. 17th, Galopade, 18th, Pousette, sides the same. 19th, Set and turn. 20th, Galopade waltz.

THE MAZURKA —

This dance is of Polish origin — first introduced into England by the Duke of Devonshire, on his return from Russia. It consists of twelve movements; and the first eight bars are played (as in quadrilles) before the first movement commences.

THE REDOWA WALTZ —

Is composed of three parts distinct from each other. 1st, The pursuit. 2nd, The waltz called Redowa. 3rd, The waltz a Deux Temps, executed to a peculiar measure, and which, by a change of the rhythm, assumes a new character. The middle of the floor must be reserved for the dancers who execute the promenade, called the pursuit, while those who dance the waltz turn in a circle about the room. The position of the gentleman is the same as for the waltz. The gentleman sets out with the left foot, and the lady with the right. In the pursuit the position is different, the gentleman and his partner face, and take each other by the hand. They advance or fall back at pleasure, and balance in advance and backwards. To advance, the step of the pursuit is made by a glissade forward, without springing, coupé with the hind foot, and jété on it. You recommence with the other foot, and so on for the rest. The retiring step is made by a sliding step of the foot backwards, without spring, jété with the front foot, and coupé with the one behind. It is necessary to advance well on the sliding step, and to spring lightly in the two others, sur place, balancing equally in the "pas de poursuite", which is executed alternately by the left in advance, and the right backwards. The lady should follow all the movements of her partner, falling back when he advances, and advancing when he falls back.

Bring the shoulders a little forward at each sliding step, for they should always follow the movement of the leg as it advances or retreats; but this should not be too marked. When the gentleman is about to waltz he should take the lady's waist, as in the ordinary waltz. The step of the Redowa, in turning, may be thus described. —For the gentleman — jété of the left foot passing before the lady. "Glissade" of the right foot behind to the fourth po-

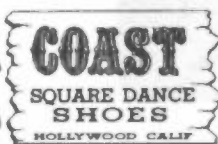
Continued on Page 80

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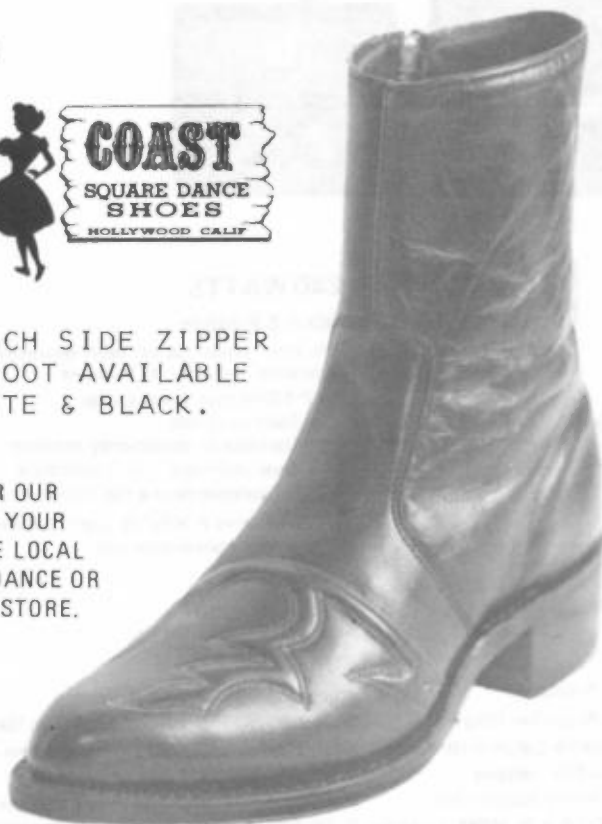
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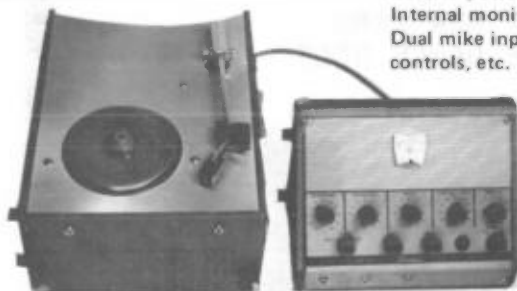
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Folk Festival



Brigham Young University's First International Folk Dance Festival is scheduled for Thursday, Friday, and Saturday (Sept. 4-6) at the Marriott Center in Provo, Utah. More than 200 folk dancers from throughout the world will converge for the mammoth event — the first of its kind in the Intermountain West.

Ten years in the planning, the festival will feature outstanding folk dancers from Japan, Poland, Israel, Polynesia, and the United States with smaller dance groups and entertainers filling out a program that includes three evening performances. All three programs will be different, offering a wide variety of cultural entertainment.

Dr. Clayne Jensen, dean of the College of Physical Education at BYU, said that preparations are already under way for special staging and lighting effects in the Marriott Center, the nation's largest college arena, that seats 23,000 people. However, best view seating will be limited to 15,000.

Planned as a major event of the BYU Centennial year, the festival will include the BYU International Folk Dancers who will act as hosts, the Ensemble of the Japanese Folklore Association, the Folk Dance Ensemble of the University of Marie Curie-Sklodowska in Lublin, Poland; the Haifa (Israel) Municipality Students Folk Dancing Group; and the Polynesian Dance Ensemble of Laie, Hawaii.

"We have had many requests from dance groups from all over the world who want to take part in the festival — and these five were among the outstanding groups of each culture from the list," explained Mary Bee Jensen, director of the BYU International Folk Dancers.

"The participating groups, without exception, have won highest awards for their excellence and will bring a degree of expertise and sensitivity of interpretation seldom seen in one fes-

tival," Mrs. Jensen added.

The dancers will arrive in Provo early the week of the festival and will be hosted at a series of receptions in their honor. Tours of surrounding scenic areas, special demonstration performances in Salt Lake City, daytime appearances on the BYU campus, and an intensive rehearsal schedule will precede the actual performances.

Spectators at the festival will gain a broad, colorful exposure of the folklore, dance styles, and music represented at the richly-costumed event.

While families and students along Utah's Wasatch front area will constitute the largest part of the audience, folk dance groups from throughout the United States have already indicated interest in attending the festival. Special travel "package" excursions from distant regions are also being planned.

As the host dance group, the BYU International Folk Dancers were organized in 1965 and have since come into prominence as one of the outstanding folk dance troupes in the United States. The group has performed throughout the United States and has danced at festivals in Europe for the past 11 years receiving highest honors for its presentations.

With more than 100 dances as part of its repertoire, the Folk Dance ensemble of the University of Marie Curie-Sklodowska from Lublin, Poland, is known as one of eastern Europe's top dance troupes. Organized 20 years ago when the University was established following World War II, the Lublin Folk dancers have been highly acclaimed by the European press as a vigorous, sensitive group of dancers who skillfully interpret Polish village life, the colorful dances of Krakow, and the robust mountain dances from southern Poland.

Meticulous skill, delicacy of interpretation, and the brazen movements

of Samurai warriors are among the delights of the Ensemble of the Japanese Folklore Association, a group whose renditions have won wide acclaim in the U.S., France, Israel, and throughout Japan. The Ensemble is essentially the product of a warm and personable folklorist/industrialist/philanthropist, Eiji Yamasaki, who emerged from World War II with a compelling desire to help the world return to feelings of tenderness and compassion through the exchange of folk song, music, and dance.

A tradition that includes King David, the prophetess Miriam, the Jews of the Bucharra — and even the Arabs and Druses — forms much of the rich background of the Haifa Municipality Students Folk Dancing Group, all amateur dancers who are recognized throughout Israel and Europe as one of the outstanding dance troupes of the Middle East. During 1971 and 1973, the group hosted the BYU American

Folk Dancers when they visited Israel. Although much of the group's dance is steeped in the tradition of Israeli locale, immigrants from all over the world have brought new dance forms to provide a rich and varied repertoire to the group.

The Samoan fire knife dance, Tonga's dance of the warriors, and the Tamure love dance of Tahiti are among the delights of the Polynesian Dance Ensemble from Laie, Hawaii. Composed of students from BYU's Hawaii campus who also dance at the world-famous Polynesian Cultural Center, the group was organized in 1971 and almost immediately won acclaim throughout the Hawaiian Islands and in Japan, Korea, and Okinawa. With representatives from New Zealand, Fiji, Samoa, Tonga, Tahiti, and Hawaii, the Ensemble renders culturally accurate dance presentations and has innovated a number of dances that have been adopted on the Pacific Islands.

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Swing Your Partner

Around the World

Technical Sergeant Allan (Al) Stevens, 4500th Transportation Squadron, Langley AFB, Va. has been swinging his partner through 48 states and into Spain, North Africa, and Kwajalein. Sergeant Stevens is a square dance caller, and teamed with his wife Shelley, they have gained world renown.

Turned by a pretty leg, Al became involved in square dancing through a case of mistaken identity. His brothers were taking square dance lessons in Sandown, N.H. One evening Al drove them to their lessons and thought he saw an old classmate there. Al stopped to talk with her, but soon found out that she was not his old classmate at all. As long as he had gotten out of the car, though, he thought he might stay

by Lt. Colonel Shirley J. Bach
U.S. Air Force Office of Information

for the lesson. This episode launched him into a career in square dance calling.

This wasn't Al's first dabble in show business. He had been singing in a rock and roll group, but when he was introduced to square dancing, he found a more exhilarating and exciting way to entertain. "One thing that captured my attention about square dancing people is that they are the same the world over", said Sergeant Stevens. "They are always the same genuine, sincere, real people."

Sergeant Stevens describes his most memorable event as the Freedom Jubilee in Honolulu Stadium, Hawaii, on July 4, 1974. Senator Daniel Inouye gave a moving speech at the outing which has remained in Al's mind. Also, this event drew a crowd of more than 30,000. Most of the people in the stadium had never square danced before this jubilee, and Al was thrilled at the opportunity to introduce the recreational dancing to a crowd that large.

Sergeant Stevens is the Noncommissioned Officer in Charge of the 4500th Air Base Wing Administrative Transportation Office at Langley Air Force Base. As a 12 year veteran of the service, he has traveled to many assignments throughout the world. This has been beneficial to his calling career as well. He has become known the world over for his talent. This is partially due to the moves he has made to accommodate the Air Force. This is his first tour on the Eastern coast, and he is already

booked from New England to Florida for calling engagements.

In many ways Sergeant Stevens' service career has been connected with his calling career. In 1971, he reenlisted in Hawaii and was sworn in by Lieutenant Colonel Bill Mitchell (now USAF retired) who was President of the Hickam Promenaders, the square dance club that Al was calling for at that time. The reenlistment took place shortly after midnight at a square dance. His current squadron commander, Lieutenant Colonel Floyd Saunders, was a student in Al's beginner square dance class in Honolulu in 1973.

With 12 years Air Force time, Sergeant Stevens looks forward to becoming a fulltime professional caller upon his retirement. He is currently a staff caller for Windsor Records. He was nominated for Caller of the month in September 1973 while he was in Hawaii. In the citation he was called an Air Force "Good Will Ambassador".

Soft-spoken in person, Al puts on a different hat when he starts to call a square dance. He becomes what has been called "one of the hottest callers around". Al says, "The nice thing about square dancing is that as the evening progresses, a good caller can build group enthusiasm". If his own definition of a good caller applies, the whooping and hollering at the end of a recent Peninsula Square and Round Dance Association meeting which he called bears truth to his reputation.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO — September 1950

For several months, American Squares has run a feature article entitled "How We Do It In Our Town." Each month a different call is selected and its infinite variations over the entire country are presented. No effort is made to judge the merits of the variations.

In this issue, the Right and Left Grand is dissected. It is firmly established in the first paragraph that the execution of the call is relatively standard the country over — "right to partner, left to next, right to opposite, left to corner." So far, so good. Now the confusion begins. The grip: hand clasp, hands up, wrist grip or forearm grip? How far to go: half way, all the way, wrong way, both ways? How to end it: take partner's right hand and promenade, ladies twirl under to a promenade, meet with a waist swing and promenade, or ladies continually twirl through the promenade home? Or how about the man twirling each lady he meets with his right hand as she passes on to the next? Or the Grand Right and Left with Dos-a-dos, in which you dosido each person you meet in line. Though the writer, Emmette Wallace, makes no attempt to standardize this movement, the need to do so becomes very apparent if dancers are to feel comfortable as they travel from one area to another.

A similar pattern develops as Leonard Jennewein presents the "second chapter" of "Let's Unscramble the Docey-Doe." If you recall the first article sorted out thirty-one variations of the do-si-do into four basic categories

which he labeled DD one, two, three and four. In this issue, he further crystallizes the movements within these categories. Since DD one contains a back to back movement, as do-sa-do does today, he suggests using *dos-a-dos* (French for back to back) as the call for this category. DD two, which he labels *docey-do* (with no helpful hints as to how dancers are to recognize the subtle difference in the sounds of these two calls), is a circle four formation, which vaguely resembles the Susie Que, and is now obsolete. DD three becomes the familiar *do paso* (Yes, they used to call that *dosido*, too!) and the DD four category is left to be called directionally. So much for *dosido*.

[I predict, taking full advantage of 25 years hindsight, that once the standardization of these few basic square dance calls has been reasonably accomplished, there will begin an explosion of new calls to take care of the dancers' need for variety and spice. Hopefully, these new calls will not all be called dosido.]

A common problem of publishers becomes apparent in this bit of directed wit from Charley Thomas in his book reviews: "----- (name of caller deleted here but not in the review) knows a lot of square dances and there are all kinds in his collection. For sheer numbers, this is an excellent collection. I can particularly recommend it because it borrows, without credit, one sixth of my book."

10 YEARS AGO — September 1965

The formation of the National Square Dance Association is heralded

Continued on Page 79

Sew Your Own Petticoat

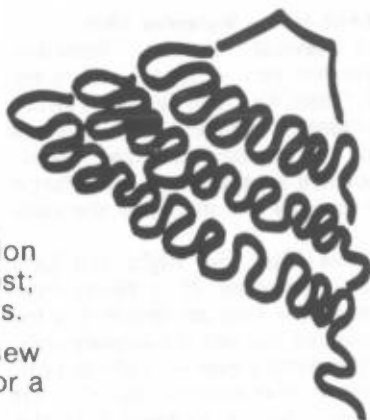
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With little apparent effort Russ and Wilma moved about the pleasantly lighted, resilient floor, practicing one of the hits they planned to teach at a week-ender. To an inquiry relating to their entry into the field, Russ answered with a chuckle, "Wilma twisted my arm to introduce me into the round dance world," and continued after a thoughtful pause, "From then on Wilma's problem has been to confine my activities in this area". Shortly after learning the basics of western dancing, the Colliers, attending a dance in the old Hayloft near Speedway, Indiana, ventured a few round dance steps. At the time Russ felt that he had neither the time nor talent to learn additional dance routines; after having experienced the rhythm and balance of round dancing, he was hooked.

They began round dance instructions and upon graduating into the more intricate movements, both felt the need to share their experience with others. For several months they practiced with using records and written materials until they believed they had acquired the knowledge, poise, and confidence required of round dance leaders. Their first class was held in a square dance caller's barn and eventually they expanded their activities to include two beginners' classes each year starting in March and April. They also conduct easy rounds twice a month, intermediate rounds twice a month, and advanced rounds once a month. They spend four nights a week teaching lessons, workshops, and conducting other regular activities. Their own leased round dance hall is located on Indianapolis' southside at 5142 Madison Ave., in Madison Court, a community business center. This facility has recently been doubled in size to accommodate their growing activities. In addition to their own clubs, their dancing quarters are used by a square dance club and for other related activities.

Their round dance schedule is not confined to their own activities; the Colliers are also round dance leaders for a number of square dance clubs as

A GRAND SQUARE dancer



by Alex & Ruth Alexander
Indianapolis, Indiana

well as various festival and all nighter groups in and out of the state of Indiana. Recently they produced a recording on a Blue Star label entitled Sweet Jalyynn, (the latter part of the title is a contraction of their daughter's name, Janet Lynn) and are in the process of choreographing another routine, "Good Luck Charm". These are their first efforts at recording choreography. They also have a grown son, Dean, and are the grandparents of two-year-old Jason Toffolo.

Russ is an estimator and long time employee of the Cornelius Printing Company, a substantial and respected Indianapolis firm, which is celebrating its seventy-fifth anniversary. In its company publication, Impressions, Cornelius recently highlighted the activities of the Swing-A-Round Club and its founders, devoting two full pages of type and pictures to this purpose.

Russ and Wilma are friendly, busy people, and as Russ philosophizes, "We like people and enjoy helping them have fun".

places to dance



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AN EVENING OF FANTASY



The success of the 8th Annual Muscular Dystrophy Square and Round Dance held last spring at Churchville-Chili High School was due to the 2100 dancers attending, members of clubs from Rochester, Buffalo and Syracuse, New York and Ontario, Canada. Three trophies were awarded to clubs having the largest percentage of members present at the "Evening of Fantasy." Gala decorations (note the dragon) made the evening truly an event to be remembered.

The dance is 100% non-profit, with everything, including callers' and cuers' time, donated. The eight dances held so far have resulted in a donation of \$20,100 to Muscular Dystrophy funds.

Callers this year were Joe Reilly, Mike Callahan, Bruce Shaw, Dan Shattell, and a mystery caller; Cuers were the DeGraves, the Knisleys, the Rudes, the Tuckers, and a mystery cuer.

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FEEDBACK

From a letter in Ann Landers' column: "He (Dr. Chester Ewing) identified the four most terrible words in the English language . . . 'chicken,' 'square,' 'yellow' and 'brown-nosing.'"

Ann's answer: "Being called 'square' has made young people ashamed of dressing decently, being courteous to adults, and showing respect for authority. All young people want to be considered 'with it.' A 'square' is 'out of it.' This name encourages kids to prove they are 'gutty' and 'up front.'"

Howie Davison applies this to square dancing:

You folks as originators and proponents of "Q" dancing as a name instead of square dancing have at least started the thinking on this, and we're all for it too, having struggled over the stigma of the word "square" for over thirty years. Now a further push from the enclosed Ann Landers' nationally syndicated column. I am moved to help start something more along these lines!

Originally called "quadrille," the name was changed somewhere, sometime to "square," which seemed more fitting at the time, but we're past-due now for a change! It might even be good now to have different names for each level instead of one overall inclusive as hot-hash, challenge, workshop, experimental, etc. are surely quite*at

extreme differences with club, open, class, beginner, as you know.

When it's known quite universally that one of the four most terrible words in English is "square," no wonder it's such a job to get most folks interested in this dancing. Let's do something about it! We can't change the meaning of the word, so let's change the word. It takes a lot of imagination to see that "square" we dance in, especially today with all the new call descriptions like circle, ring, line, column, star.

Your "Q" is at least a start but seems to lack "glamor" or something and is also too close to "queer," another stumbling block!

Why don't you run a name-hunting contest and get all heads thinking together internationally looking for the best new name, or several names! Have everyone send 'em in, choose the best ten to twenty, and all vote for the final best. Adopt it, eliminate the old, and push the new. With tongue in cheek, a few samples come to mind: Q-4-Fun, Quadra, Quadra-Fun, 4-Some-Fun, Jet-Set, Run-Fun. Just furthering what you started, Ann Landers added to, and hope something good works out! Let's give it a try.

*Howie Davison
North Edgecomb, Maine*

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A WORD TO THE PESSIMIST

There was a man who lived by the side of the road and sold hot dogs.
He was hard of hearing so he had no radio.
He had trouble with his eyes so he read no newspapers,
but he sold good hot dogs.

He put signs up on the highway telling how good they were.
He stood on the side of the road and cried, "Buy a hot dog, mister?"

And people bought.

He increased his meat and bun orders.
He bought a bigger stove to take care of his trade.
He finally got his son home from college to help him.

But then something happened.

His son said, "Father, haven't you been listening to the radio?
Haven't you been reading the newspapers?
There's a big depression on. The European situation is terrible.
The domestic situation is worse. Everything is going to pot."
Whereupon the father thought, "Well, my son's been to college.
He reads the newspapers and he listens to the radio.

He ought to know."

So the father cut down on his meat and bun orders,
Took down his advertising signs,
And no longer stood on the highway to sell his hot dogs.

And his hot dog sales fell almost overnight.

"You're right, son," the father said to the boy.
"We certainly are in the middle of a great depression."

Of course, this has no relation to square dancing . . .
Or does it?



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25TH

National Square Dance Convention

1952 — SILVER ANNIVERSARY — 1976

It's time for square dancers across America to start planning their trip to the 25th National Square Dance Convention in Anaheim next June 24, 25, and 26, 1976.

There is a mode of travel to Anaheim, and accommodations there, to fit every need and pocketbook.

For those who want to get there in a hurry, air travel is made to order. You can leave home after breakfast and be settled in your hotel in time for a leisurely dinner and an evening of sightseeing on the town. Some dancers prefer the convenience of traveling on their own on a regularly scheduled flight and thereby choosing the time and day of arrival and departure. Many dancers, however, like to band together with others in their associations or area and take a chartered flight filled with friendly folks all heading west for the Silver Anniversary Convention. Check your local associations and see what plans are being made, or join the "Silver Sunshine Express."

The "Silver Sunshine Express," which is sanctioned by the 25th National Convention and put together by Omnisphere Travel, will leave from cities all over the nation on Monday morning, June 21, arriving at Los Angeles International Airport in mid-afternoon. Private busses will meet the travelers and escort them to their motels. Luggage will be handled for them. Seven nights lodging is included in the tour package price, with all hotels within walking distance of the Convention Center. Those persons registering first will be given the hotels closest to the Convention Center.

Tuesday morning a seven-hour tour of Universal Studios is planned, so ample time will be given to see the mock cities, sound stages and production facilities of the largest film studio in the world, as well as the stunt show and the audience participation segment of a video-taped "Adam-12." There are lunch facilities where travelers may relax and perhaps see stars resting between scenes.

Included in your "Silver Sunshine Express" package is registration for all three days of the convention. Prices range from a low of \$228 from Denver to a high of \$378 from Boston, including seven-day package, based on double occupancy.

The "Silver Sunshine Express" tour ends Monday, June 28, with a morning trip to the airport to board flights for home. For more information, contact Omnisphere International, 747 West Katella Ave, Suite 110, Orange, CA 92667. They will also be able to help you if you have already pre-registered and reserved your hotel and wish to take advantage of this special program.

Other dancers may wish to see the countryside and leave the driving to someone else. For them there are trains and busses. These more lengthy means of transportation have the advantages of being less expensive and giving dancers a chance to see the scenery. Inquiries are being made about

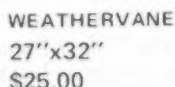
Continued on Page 77

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STRAIGHT TALK

from the DANCER, Memphis, Tenn.

FROM COTTONEYED JOE/AMOS MOSES TO WONDERFUL ONE

One of the subjects suggested to us recently was: How does one progress from an easy mixer to a "real" round dance?

You must get the basics some way. Can you imagine doing a "Left Allemande" and not knowing the basic? Same principal. Every dance is made up of "just a bunch of basics" and once you have mastered the basics you can dance any routine. The easiest and quickest way to learn round dance basics is to enroll in a round dance beginners class where one will learn the basics and the easy rounds played at square dances, plus some club level rounds. You make new friends with people of a kindred interest in a relaxed congenial class situation.

Once the basics are learned well, you must attend a round dance club regularly to keep up with current dances. Another way to learn occasional dances would be to have them taught before a square dance club dance or before a city-wide dance. The very hardest way is in the middle of a square dance, where you are rushed and have an audience (sometimes unhappy because you are taking their square dance time).

The desire and the ability to progress from "Cottoneyed Joe" to "Wonderful One" does not come overnight,

but then neither did square dancing or any other form of the arts. Things are more valuable in relation to the effort expended to obtain them.

Two things are essential to learn round dancing — Time and Desire. The opportunities to learn to round dance are plentiful and are yours for the taking. The fun, the beauty, the challenge of round dancing sell themselves, and once one starts to embark on the journey to "Wonderful One" every step of the way can be a joy.

Maybe we are only paying lip service when we say square and round dancing go together. Too many people come out on the short end where round dancing is concerned. In fact, most get no round dancing. Maybe the place to correct this would be in the square dance classes. By the time one finishes SD class the pattern is already established. He can already square dance but has possibly never heard of round dancing, let alone being able to do one! He knows they don't go together. The callers would have to *truly* believe that the two *do* go together, that round dancing *will* make one a smoother square dancer, and that one *will* enjoy square dancing more with the added variety of round dancing, and *do something about this belief*.

COVER TALK

As 1976 approaches, along with the USA Bicentennial, our thoughts turn to historical events, such as the "winning of the west," and the hardships encountered by the pioneers as they moved slow wagon trains westward. Music and dancing may have been a

limited luxury in those hard times, but spirits were renewed when moments of relaxation could be enjoyed. In our cover painting by Jane Sanctuary of Amherst, Massachusetts, can you see the "ghosts on the trail" as well as hear a faint fiddle tune in the whispering wind?

PUNNIE PAGE

QUARTER OUT IN F FOTS AC
 UNDO WATER MNS QQC UUUL
 ARBI INKLP CSAI OHERIO
 DLAI READAEARRIALXCV
 ROLL L WEL REDNMNICESE
 IDAEVELDTEESTQNEARR
 LINDMEDENROVUEALCAL
 LOCARACEERNEVERYONE
 EVENOONORONOHHEALTHA
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 YOUREHOURTHE
 ACTPCGUELZSY
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 AWORDIBDDPSA
 SQUARE DANCE I



WORDS

Address	Dodge
Adore	Do-sa-do
Allemande	Home
Balance	Honor
Bow	Partner
Caller	Promenade
Cast off	Quadrille
Chain	Quarter out
Cloverleaf	Sashay
Corner	Square Dance
Curlique	Star
Docey Do	Switcheroo
	Twirl



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s	n	a	t	b	n	w	d	f	u	c	t
	a	s	p	a	i	o	c	u	c	h	
	s	p	e	b	s	i	r	s	i	a	t
f	s	p	e	n	r	d	c	h	a	t	r
l	e	e	a	a	o	a	a	h	e	m	a
a	d	u	t	e	p	i	s	i	o	y	s
s	p	a	y	e	e	n	f	e	n	d	

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Dancing Tips

by Harold & Lill Bausch

I promise to get back to Dancing Tips next month — just had to get this subject off my chest. — Harold

Sometimes I wish more dancers could be exposed to the events at our Callers Colleges (I still prefer the term Callers Clinics). The real effort and concern of the callers shown here would open the eyes of the average dancer.

Callers come to improve so many different parts of their calling efforts. Some want to improve timing, some to improve phrasing, some to learn more of diagramming and learning to write their own calls, some to learn to sight call, or to learn how to use zeros and equivalents . . . and on and on. The average dancer would be amazed at all there is to learn in being a good and complete caller.

New callers who have so much to learn, experienced callers who need little help but want to brush up on new ideas or to perfect some phase of calling they have some experience with but want more knowledge and more practice — there is a place for every caller at these clinics, for often we have our memories refreshed on things we knew but forgot about, or we learn new ways of accomplishing things. It isn't just the staff that helps, but the mingling of various talents from all parts of the country. Student callers help each other as they talk and practice.

The techniques of calling are important, but also important are the judgments that must be made in programming, in dealing with area clubs and associations, in knowing what a fair

fee is for various activities. The open exchange of knowledge at these clinics would amaze you, for there is none of the selfish attitude here, none of that "I had to learn it the hard way, you can, too" attitude.

Many times we have to encourage, sometimes we have to tone down enthusiasm; the hardest part is to lay it on the line and tell these enthusiastic folks where their biggest faults may be. It is rare that any of these people are hopeless, but let us face it, not all are going to be naturally endowed with the traits that make a good caller. Still most who want to call are able to contribute to some phase of our hobby.

When I say hobby, I refer to the hobby of square dancing, not to the profession of square dance calling. We encourage callers who are in calling as a profession to treat it as such, and to respect their responsibilities to the profession just as anyone else must respect responsibilities to their profession or to their jobs.

At the same time we must realize some callers don't want to be any more than a hobby caller, and some areas of the country have many hobby callers. They don't call for hire, they don't make a business of calling, but they call a spot here and there when needed. Some also want to learn enough to teach square dancing — maybe to youth groups, maybe to retired folks— whatever the situation, we need people to fill these spots.

Who is to say which person is filling the most important need — the caller who volunteers to teach a group of retarded children, a caller who calls for retired folks at a retirement home, a caller who regularly calls at hospitals to entertain the people there, the club caller who keeps the club going, or the traveling caller going from coast to coast? Ask the people he or she is helping, and that caller is the most important caller; the caller who doesn't call for them is not nearly as important.

So you see, we need all the callers —

Continued on Page 61



from "Hashing It Over" Note Service

by Jay King
Lexington, Massachusetts

All the technical knowledge about calling in the world is not of much use to you unless you know how to apply that knowledge in each calling situation. This is where judgment comes in and it is a faculty that must be developed to as high a degree as possible by every caller. Judgment gives answers to such questions as: what should I call at this instant to these people? Are they ready for a gimmick? for a rhythm lift? for a fast-moving pattern? for a "screaming allemande"? for a rousing or a relaxing singing call?

You can see that technical knowledge of calling comes first. Judgment comes afterward. You might judge that the floor would welcome a kind of challenging tip at this point in the evening, but you have to know how to *call* challenging tips if you are to provide one. So you must develop your knowledge of patter and timing and rhythm, your ability with singing calls, your store of hash material. Then from all these things you have learned you must pull just the right combinations in all kinds of varied circumstances to produce a whole evening of enjoyable dancing. One circumstance would be a beginner class, another would be an open dance for dancers not yet graduated from classes. The situations are many and differ widely in atmosphere and character; an open dance, a club dance, an advanced workshop, a guest tip at a convention, a guest tip or evening at a private challenge club. Your

choices and decisions will differ in each of these situations and if they turn out to be the "right" choices you will be said to have "good" judgment. If the choices are not pleasing to the dancers (all other things being equal), you may be said to have used "bad" judgment. A part of judgment, too, is knowing what kinds of programs you are *able* to call or which kinds you should even attempt to call. If you accept an invitation to call a dance the character of which is not in line with your own philosophy or current ability, perhaps you're using bad judgment even to make an attempt. On the other hand, unless we make ourselves "reach" a little, we don't progress.

Another thing — we don't develop good judgment without the experience of having used bad judgment. This means we have to get up on our feet, make our decisions, stick by them until they've been found definitely wrong, and note the effect those decisions and consequent actions resulted in (and profit by what we learn). The places to make crucial decisions that might hurt us in the early days of our calling careers are at the home club and class. Errors in judgment at these dances will cause some talk, but aren't likely to hurt our careers. A major mistake in judgment with forty sets on the floor at an open dance may put quite a dent in our reputations, at least for a time! These too can be survived, but we'd just as soon not have to.

How about choosing good enjoyable danceable material? How do you recognize it? Your best guide here is to think in as much detail as possible about the kinds of figures that you yourself enjoyed dancing; the ones that "flowed" or that felt good to you. Try to reconstruct what it was about these figures that made them more danceable than others, at least in your own opinion. If it's "high level" or challenge material you like, then learn how to call it in such a way that you can get dancers through it successfully and so they enjoy it the same way you do. That is *your* challenge.

KEEP 'EM DANCING

by Ed Fraidenburg



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WHEEL ACROSS AND SWEEP $\frac{1}{4}$

Submitted by Don Beck, Massachusetts

Original right hand couples sweep into the center and others sweep in behind.

Heads lead right and circle to a line
Pass thru, wheel across and sweep $\frac{1}{4}$
Double pass thru, first left
Next right, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, bend the line, pass thru
Wheel across and sweep $\frac{1}{4}$
Double pass thru, first left
Next right, left allemande.....

Heads lead right and circle to a line
Right and left thru, pass thru
Wheel across and sweep $\frac{1}{4}$
Swing thru, turn thru
Left allemande.....

Heads lead right and circle to a line
Right and left thru, pass thru
Wheel across and sweep $\frac{1}{4}$
Double pass thru, first left
Next right, left allemande.....

Heads square thru four, swing thru
Boys run, bend the line, pass thru
Wheel across and sweep $\frac{1}{4}$
Square thru $\frac{1}{4}$, left allemande.....

Heads half square thru, swing thru
Boys run, tag the line out
Wheel across and sweep $\frac{1}{4}$
Zoom, centers turn thru
Left allemande.....

Heads pass thru go round one to a line
Pass thru, wheel across and sweep $\frac{1}{4}$
Girls square thru $\frac{1}{4}$, star thru
Ferris wheel, pass thru
Left allemande.....

Heads square thru four, swing thru
Boys trade, boys run, tag the line in

Girls pass thru, boys run, wheel across
Sweep $\frac{1}{4}$, star thru, cloverleaf
Others pass thru, left allemande.....

Heads square thru four
Circle four to a line, centers pass thru
Ends run, cast off $\frac{1}{4}$, ends pass thru
Centers run, wheel across and sweep $\frac{1}{4}$
Square thru $\frac{1}{4}$, left allemande.....

Heads half square thru
Right and left thru, star thru
Pass thru, wheel across, sweep $\frac{1}{4}$
Spin the top, step thru, separate
All meet a girl, left allemande.....

Heads square thru four
Right and left thru, rollaway
Swing thru, girls cross run
Left allemande.....

Head ladies chain
Heads square thru four, curlique
Scootback, boys run, spin the top
Square thru but on the third hand
Right and left grand.....

BREAKS by Ed

Four ladies chain three-quarters
New side ladies chain across
Heads swing star thru
Square thru three-quarters, trade by
Swing star thru the outside two
Move to the next and right and left thru
Swing star thru, all partner trade
Pass thru, left allemande.....

All face corner and star thru
Heads swing star thru, circle four
To a line, pass thru, wheel and deal
Centers star thru, then swing star thru
Circle four, sides break to a line
Swing star thru, left allemande.....

Heads flutter wheel
Heads half square thru, swing thru
Square thru but on the third hand

Right and left grand.....

Heads lead right and circle to a line
Flutter wheel, star thru, swing thru
Square thru but on the third hand
Right and left grand.....

Heads square thru four, swing thru
Do a U-turn back, left swing thru
Do a U-turn back, square thru $\frac{3}{4}$
Trade by, swing thru, do a U-turn back
Left swing thru, do a U-turn back
Square thru $\frac{3}{4}$, trade by
Left allemande.....

Side ladies chain right
New head ladies chain across
All rollaway, heads half square thru
Split the sides and line up four
Pass thru, wheel and deal, zoom
Centers right and left thru
Swing thru and box the gnat
Right and left thru, pass thru
Left allemande.....

Heads square thru four, spin the top
Center four spin the top
All cast off $\frac{3}{4}$, girls run
Left allemande.....

Head ladies chain
Heads lead right and circle to a line
Swing thru, center four right and left
thru

Others turn thru, centers slide thru
Square thru $\frac{3}{4}$, ends trade, pass thru
Left allemande.....

Heads lead right and circle to a line
Swing thru, center four right and left
thru

Others turn thru, ends trade

All star thru, centers pass thru
Circle four to a line
Left allemande.....

Heads lead right and circle to a line
Swing thru, center four right and left
thru

Others turn thru, ends trade
Same ends star thru
Others flutter wheel
Same two crosstrail thru,
Left allemande.....

Heads lead right and circle to a line
Swing thru, center four swing thru
All turn thru, tag the line in
Star thru, zoom, pass thru
Left allemande.....



Heads square thru four, spin the top
Center four spin the top
All cast off $\frac{3}{4}$, boys run,
Partner trade (equals four ladies
chain $\frac{3}{4}$)

Rollaway, left allemande.....

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JUST ANOTHER CONTRA

By Stew Shacklette of Louisville, Kentucky

FORMATION: 1,3,5,etc., crossed over and active.

MUSIC: Any 64 count sequence record.

COUNTS	INTRO	
1-8	- - - -	All go forward and back
9-16*	- - - -	Star thru, California twirl
17-24	- - - -	- - Flutter wheel
25-32	- - - -	- - Circle left
33-40	- - - -	- - Circle right
41-48	- - - -	- - Two ladies chain
49-56	- - - -	$\frac{1}{2}$ jig square thru
57-64	Those who can star thru	- - go forward and back

*Just the ends California twirl is called the second and every other sequence thereafter.

I first saw this dance done by Irene Presnikous at Central Michigan University. Travel Barber and Esther Goodman, the two secretaries in the Folkkraft office in Newark, New Jersey, sought out the record and directions. Thanks to all three for their help and inspiration. This is an unusual dance that spellbinds you.

PRAVO HORO

RECORD: Folk Dancer MH45-3057B

FORMATION: An open circle or line, for part 1, hands are on neighbors' belts;
for part 2, hands are joined and held down.

PART 1:

- Step 1 Step R to the R, cross L in front of R
Step R to right side and close L to R ft.
- Step 2 Step L to the L, cross R in front of L
Step L to the L and close R to left ft.
- Step 3 Repeat steps 1 and 2 again
- Step 4 Turning slightly to the R, leap to the R with R ft, step left in line of direction,
step R in LOD. (a)
Turning slightly to the L, leap to the L with the L ft, step right in line of
direction, step L in LOD. (b)
- Step 5 Repeat step 4 two more times
- Step 6 Repeat step 4 part (a) once, then stamp L ft. twice.

Part 1 is danced 9 complete times, then a 2 measure interlude when dancers change hand position and get set for Part 2.

PART 2:

Leader leads the line in a snake-like fashion around the room, using this step.

- 1 Hop on L ft and raise R knee high, then step in LOD right, left, and right.
Hop on R ft and raise L knee high, then step in LOD left, right and left.

Continue this step until end of record.

page



Here's one that has been adapted by Bob Howard of West Springfield, Mass. Hope you can use the variation all during the month of October. The dance is not changed but the parody fits next month's activities.

AUTUMN SOUNDS

RECORD: MacGregor 2051, "Summer Sounds"

- (Circle left) Cider, donuts, candy apples, pumpkin pie
The rustling in the leaves as the kid's go by
Allemande left your corner, partner do-sa-do
Men star left, once around you go
Do-sa-do your partner your corner allemande
Come back and promenade around the land
Happy Halloween, the Halloween we love.

FIGURE:

(Heads) star thru, pass thru, circle round the track
Head men break and make a line, go forward up and back
Pass thru, wheel and deal, the centers star thru
Pass thru, cloverleaf, the new center two
Square thru three quarters, turn corner by the left
All the way around and promenade the set
Happy Halloween, the Halloween we love.

- The sound of shrieking goblins way out there
The skeletons and funny faces with fake hair.
- The sound of trick or treaters knocking at your door
The little kids with shopping bags who ask for more.



And with school starting, here is an old timer involving some mathematics:

DIVIDE THE RING

First couple balance and swing, down the center, divide the ring

Lady go gee, gent go haw, right back home and meet your taw

(Couple No. 1 splits couple No. 3, separates and goes around the outside of the two side couples to home.)

Now do-sa-do partners one and all, do-sa-do corners, don't you fall

Give your own a pretty little whirl, and all run away with your corner girl (promenade.)

The same old gent and a brand new date, down the center and through the gate

Lady go right and gent go wrong (same action as above)

Now corners bow, partners whirl, and all run away with your corner girl.

Same old gent and a brand new girl

Down the center and around the world, etc.

Same old gent and a brand new dame

Down the center and do the same.

The Good vs. the Bad

From "Squares Around"

WHICH HAVE CONTROL

THE GOOD IMPS

IMPart Do give to other
IMPartial . . Do be fair in all
IMPel Do give your clu
IMPlément . . Do carry out all
IMPregnable . What every club
IMPress Do make a lastin
IMProve . . . Do — There is a

THE BAD IMPS

IMPair Don't hurt or w
IMPatient . . Don't be, with n
IMPede Don't block prog
IMPerious . . Don't be domine
IMPertinent . Rudeness does m
IMPlacable . . Remember to fo
IMPudent . . . Don't be rude to
IMPoverish . . Don't forget to



IMPS

ound Chicago Area, Inc."

TROL OF YOUR CLUB?

thers the joy of square dancing.

all matters.

club a good push.

all tasks.

club should be.

lasting impression on your guests.

is always room.

r weaken your club.

th new dancers.

progress.

nnecring.

es not belong.

o forgive.

le to others.

to support your club.



OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

A new term seems to be appearing on the horizon. The word is "controlled." From various sources we are hearing of dances and rooms at conventions where a list of calls to be used at various levels is either posted or distributed beforehand and the dancers at long last know what to expect. From Japan, Canada, Chicago, Ft. Wayne and other areas we have received such lists. The most recent "controlled list of advanced calls" was sent to me by Carl Brandt of Ft. Wayne, Indiana, for this year's Luau. There were approximately 75 very well-chosen advanced calls to be used above the basic level; the information concerning this dance read as follows: "Regarding this year's Luau, below is a list of calls that you may use as a guide. Notice, we are billing this dance as "advanced." If you wish to bring a set or two who like to dance at this level we will give you first choice of tickets. Limit 15 sets."

In future columns we hope to stress more and more this type of "controlled dancing" and you will be hearing of the great success of this at the Chicago Convention and Phase I and Phase II dancing in the Baltimore-Washington area.

NATIONAL CONVENTION

The Challenge Room of the 24th National in Kansas City was a huge success. For the second year in a row, the National provided dancing for the nation's challenge dancers, and this resulted in many more squares attending the convention.

On the average, 25 to 30 sets were dancing in the Challenge Room during

the regular programmed dancing. Challenge Dancing's Basic 100 Calls were used as a guide, and the twelve callers who were programmed because of their experience in calling this material did a fine job of dancing the floor at this level. The workshop hour each afternoon drew about 50 sets of dancers. In addition there was always a large crowd of spectators watching from the sidelines.

Each day for an hour, Lee Kopman presented an introduction to challenge dancing for club-level dancers. This was a tremendous success, with the room packed with over eighty sets each day, and reflected the growing enthusiasm in the country for learning advanced material.

Regrettably, the National did not provide an Advanced Room for those who could not handle the level in the Challenge Room but who were bored with the very low level in the festival rooms. In an effort to solve this problem, the callers in the Challenge Room provided an extra two hours of advance level dancing on Saturday morning. Once again the floor was mobbed with dancers, despite the fact that there was less than twenty-four hours notice that this would occur. The point is clear — at future Nationals a controlled Advanced Room should be provided.

All those attending the Challenge Room expressed their appreciation to the Kansas City challenge dancers who helped make the room a success. In particular, a big "Thank You" goes to Jim and George Earp who, as directors of the Challenge Room, devoted countless hours of work behind the scenes to be sure that everything went smoothly. The Earps did far more than was required or expected of them, and their efforts paid off with hundreds of happy dancers.

GREENVILLE, SOUTH CAROLINA

Hi-level dancing is making steady progress in the Southeast, and Greenville, South Carolina has a very strong program.

For the past three years, a tape

group called the Gas House Gang has met regularly and has brought in Don Williamson from Tennessee as a guest caller once a month. It has also had other guest callers on occasion. Lewis and Bobbie Langley run the group, and it is through their efforts that interest in hi-level dancing began and grew in the area.

Within the last year, caller Gene Spence of Greenville has formed the Acey Duceys, an advanced-level club which is proving very popular. Because of the live calling Gene provides every week in the local area, a great many more people have become interested in doing advanced dancing.

Acey Duceys and the Gas House Gang are planning to combine for several hi-level weekends a year for which traveling challenge callers will be brought into the area. Dancers much prefer a live caller over dancing to tapes; in other parts of the country, there has always been an upsurge of

interest in advanced level whenever a local caller has decided to call it. The presence of Gene Spence in Greenville should make this one of the strongest hi-level areas of the Southeast.



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**WILLARD
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CHORE*GRAPHY

FOLD FAMILY — summarized from many suggestions and experiments from 1960 to date.

EXPLANATION: On call to **FOLD**, designated dancer steps forward and turns back 180°. The turning back direction is toward the adjacent dancer, i.e. ends toward center, centers toward ends. The command should indicate **WHO** is to fold, i.e. ends fold, centers fold, boys fold, girls fold, heads fold, etc.

HISTORY: The term "fold the line" was introduced by Verne Callahan in 1960 to mean "ends fold" as we know it today. "Shake the dice" (centers fold) and "Cross the dice" (centers cross fold) followed on its heels along with "Fold the girls" and "Fold the boys." About this time (1961), NCR advocated the entire "fold" family be formed with express direction as to who was to fold thus eliminating all the above

nomenclature into direction calling. Only the term "fold" had to be taught to the beginner. Variations have come along, i.e. cross fold, half fold, fold and a quarter more, etc., but the die has been cast and well accepted. "Fold" is a part of today's 68 square dance basics as suggested by Callerlab.

A good teaching combination using folds is:

Heads go right and circle four
Head gents break and line up four
Lines pass thru, ends fold
Half square thru, boys fold
Half square thru, centers fold
Half square thru, girls fold
Half square thru, ends fold
Star thru, couples circulate
Boys fold and star thru, pass thru
Ends fold, right and left grand

The fold family can also be used to set up double pass thru formations without the wheel and deal command. Example:

Heads lead right circle to a line
Lines pass thru, ends fold
Centers turn back, double pass thru
Face partner and back away
Ends fold, centers turn back
Separate single file, walk past two

With them line up four, lines pass thru
Ends fold, centers turn back
Double pass thru, face partner
Back away, ends fold, centers turn back
Separate single file, walk past two
Line up four, left allemande.....

The fold command also lends itself to body-flowing type set-ups:

Head couples square thru four hands
Centers in, cast off $\frac{3}{4}$, ends fold
Zoom and pass thru, split two
Around one, in the middle star thru
Centers in, cast off $\frac{3}{4}$, ends fold
Zoom and box the gnat
Square thru $\frac{3}{4}$, left allemande.....

The fold family with some additional facing directions can also create some ocean wave figures so prevalent in today's square dance choreography:

Heads lead right circle to a line
Pass thru, centers fold,
All $\frac{1}{4}$ right (right face), cast left $\frac{3}{4}$
To an ocean wave and rock it
Ends fold, and all $\frac{1}{4}$ left, cast off $\frac{3}{4}$
Crosstrail thru to corner, left allemande..

Instead of just working two or four dancers at a time into fold maneuvers, all eight may fold into situations:

Head couples square thru four hands
Do-sa-do all the way to a wave, balance
Swing half by the right, all-8 fold
Right and left thru, insides arch
Dive thru, square thru $\frac{3}{4}$ around
Left allemande.....

And then there is the Cross fold variation, Example:

All four ladies chain across
Head couples crosstrail thru, around two
Hook on the ends, two lines of four
Forward eight and back you're told
Pass thru, ends cross fold
Left allemande.....

Another possible takeoff into double pass thru formations without the use of wheel and deal but incorporating the fold idea:

Heads lead right circle to a line
Pass thru, ends fold,
Center couples wheel around
Double pass thru, face your partner
(Repeat three more times)
Left allemande.....

The fold commands lend themselves well to surprise endings by suddenly facing two couples together, i.e.

All four ladies chain across
Head gents, new corner girl
Go forward and back, square thru four
Do-sa-do the one you meet
Make an ocean wave and rock it
All-8-fold, eight chain three
Right, left, right, left allemande.....

Using folds to set up star formations seems simple enough. Folding centers out of a four hand ocean wave into four hand stars becomes a bit more challenging, for example:

Heads square thru $\frac{3}{4}$, sides divide
Star thru, do-sa-do to an ocean wave
Rock it, centers fold to a four-hand star
Turn it once around
Side gents and girl in back
Star left in the middle once and a half
All the way to the other side,
Do-sa-do to a wave
Centers fold to a four hand star
Turn it once around
Head gents and the girl in back
Star left in the middle once and a half
All the way to the other side
Do-sa-do to a wave, all 8 cross fold
Pass to the center and pass thru
To a left allemande.....

Using "ends fold from a three-in-line" set-up creates quite a stir of misbelief in dancers' reaction. In using figures like this, the caller has to caution the dancers to "keep the faith" until he unwinds everyone. A good example of this type figure would be:

Head ladies chain $\frac{3}{4}$ around
Side gents turn 'em, forward six and
Back so bold, pass thru, ends fold
Ladies arch, boys duck thru
Turn right, around one behind the man
Dixie chain, first left, next right
Around two and line up four
Lines pass thru, ends fold
Centers turn back, double pass thru
Centers in, centers fold
New centers turn back, Dixie chain
Lady go left, gent right to corner
Left allemande.....

While peel off has recently been accepted nationally as a standard basic, a

good portion of the country is already using this individual cast off idea. It blends in especially well with folds, helping to set up the motion. An example of this is:

Head couples square thru four hands
To the outside two, swing thru
Ends fold, peel off (two-faced line)
Wheel and deal to face those two
Left allemande.....

Please note that a "swing thru, ends fold, peel off and wheel and deal" will zero out to the exact couples again facing each other. Also note that all movements involved never depend upon identity of sex in order to work, i.e. a pair of boys facing a pair of boys will zero out just as easily as two normal couples facing each other. Using the commands of centers or ends helps you, the caller, to remember sequences of action much more easily than if you had to remember boys or girls.

CALLERS' QUESTIONS



DICK KENYON, Glendale, Arizona: In an effort to help curb the flow of basics with the same name and eliminate dancer confusion, I thought perhaps Callerlab could suggest one term to be used and drop the others except for reference. This could be presented perfectly as a quarterly movement and the explanation given at that time . . . I feel it is high time we as callers (creators of new ideas) get over our ego trip and after a trial period, all proposed movements be reconsidered and the best teaching methods and names be chosen *regardless of who wrote it* for the good of the dancer. For instance, I feel that *flipback* is easiest understood

by new dancers when taught Hinge, Split circulate and Scootback rather than as written the first time around by author. This could be the first step in helping to simplify advanced type dancing.

EDITOR'S NOTE: We agree 100%. The fold family outlined this month is a good example as you pointed out. We started with Fold the line, fold the boy/girl, shake the dice/cross the dice, etc. After the exploration period, it boiled down to today's versions of Ends, Centers (instead of Dice), Boys, Girls, All-8 fold and on into the Cross-folds. Your observations of the Zoom family are also well taken, thank you!

LEE OWENS, Palo Alto, California: (from his book "American Square Dances," 1949) "There is a hard and an easy way to execute every square dance movement. The easiest way is always the best, most enjoyable and lives to become traditional. It is interesting to note that the history of the dance shows that whenever someone evolves an easier, better way to dance any figure or movement, the oldest tradition changes to conform with this newer but easier method"

"The only wrong things you can do in the square dance are to dance roughly, be inconsiderate of others in your set or on the floor with you, or to be careless in your dress, manners or dancing."

ED. NOTE: And twenty-six years later it is still true!!!



CROSSWALK

by Bob Elling, San Leandro, California
From parallel two-faced lines, ends cross fold while the centers step up adjacent to them forming a column.

EXAMPLES by Will Orlich:

Heads lead right, circle half, veer left

CROSSWALK, all-8 circulate

Boys run, star thru, pass thru

Wheel and deal, square thru $\frac{3}{4}$

Left allemande.....

Head couples curlique, boys run

Veer left to a two-faced line

Couples circulate, CROSSWALK

Transfer the column, swing thru

Boys run, slide thru, pass to center

Pass thru, left allemande.....

Heads square thru four hands

Swing thru, centers run

California twirl, CROSSWALK

All eight circulate, girls run

Eight chain three to left allemande.....

Heads lead right circle to a line

Spin the top, centers run, CROSSWALK

Coordinate, CROSSWALK

Transfer the column, swing thru

Boys run, center four flutter wheel

Left allemande.....

Head couples star thru

Double pass thru, girls run

Coordinate, CROSSWALK

Checkmate, CROSSWALK

All-8 circulate, girls run

Outsides trade, left allemande.....

AUTHOR'S NOTE: From two-faced

lines side by side (eight in line), a

CROSSWALK movement ends in paral-

lel waves . . .

EXAMPLES:

Heads square thru four hands

Spin the top, boys run, CROSSWALK

Scotback, boys run, slide thru

Left allemande.....

Heads curlique, boys run

Right and left thru, veer left

Couples hinge, CROSSWALK

Walk and dodge, partner trade

Slide thru, left allemande.....

All four ladies chain $\frac{3}{4}$ around

New heads go right and circle to a line

Box the gnat, pass thru, tag the line left

Couples hinge, CROSSWALK

Left allemande.....



EASY MAINSTREAM FIGURES

by Jay King, Lexington, Massachusetts

Heads swing thru, turn thru

Separate around one into the middle

Swing thru, slide thru, partner trade

Crosstrail thru to corner,

Left allemande.....

Four ladies chain, heads swing thru

Slide thru, swing thru, star thru

Bend the line, swing thru, slide thru

Centers swing thru, star thru

Separate around one, allemande.....

Heads half square thru

Right and left thru, swing thru

Boys trade, turn thru

Centers left swing thru, girls trade

Left turn thru, zoom, partner trade

Pass to the center, square thru $\frac{3}{4}$

Left allemande.....

Heads slide thru, square thru $\frac{3}{4}$

Left swing thru, girls run left

Wheel and deal, pass thru, trade by

Swing thru, boys run right

Wheel and deal, swing thru, star thru

Bend the line, swing thru, star thru

Trade by, pass thru, trade by

Left allemande.....

Sides swing thru, turn thru

Partner trade, half square thru

Swing thru, turn thru

Left allemande.....

Sides lead right and circle to a line

Swing thru, turn thru

Bend the line, swing thru, turn thru

Bend the line, half square thru,

Trade by, square thru $\frac{3}{4}$

Left allemande.....

Sides half square thru, swing thru

Turn thru, centers left swing thru

Left turn thru, outsides partner trade

Swing thru, turn thru
Centers left swing thru, left turn thru
Outsides partner trade, square thru $\frac{3}{4}$
Trade by, left allemande.....

Sides lead right and circle to a line
Slide thru, swing thru, turn thru
Trade by, pass thru, trade by
Swing thru, turn thru, trade by
Swing thru, boys trade, turn thru
Trade by, square thru $\frac{3}{4}$
Left allemande.....

Sides lead right and circle to a line
Two ladies chain, slide thru
Swing thru, right and left grand.....

HARDER MAINSTREAM FIGURES

Heads turn thru, separate around one
Into the middle, turn thru, split two
Around one to a line, pass thru
Ends turn in, pass thru

Eight chain two, pass to the center
Square thru $\frac{3}{4}$, left allemande.....

Heads right and left thru, rollaway
Slide thru, eight chain four
Right and left thru, eight chain three
Trade by, eight chain two
Right and left thru, eight chain one
Trade by, left allemande.....

Sides square thru, turn thru
Left turn thru, centers in
Cast off $\frac{3}{4}$, star thru, California twirl
Pass to the center, double pass thru
Leads California twirl, eight chain four
Right and left thru, pass to the center
Square thru $\frac{3}{4}$, left allemande.....

Sides half square thru, eight chain five
U-turn back, box the gnat,
Eight chain three, U-turn back
Box the gnat, eight chain one
U-turn back, box the gnat
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Turn thru, bend the line, turn thru
Wheel and deal, zoom
Centers swing thru, turn thru
Left allemande.....

Sides lead right and circle to a line
Pass thru, wheel and deal, turn thru
Left turn thru, centers pass thru
Centers in and cast off $\frac{3}{4}$, turn thru
Bend the line, pass thru
Wheel and deal, centers pass thru

Eight chain two, swing thru
Boys trade, turn thru
Left allemande.....

Heads half square thru
Eight chain thru, heads count three
Sides count four, centers left turn thru
Eight chain thru, heads count three
Sides count four, centers left turn thru
Right and left thru, pass to the center
Swing thru, boys trade, turn thru
Left allemande.....

Heads whirlaway and slide thru
Pass to the center, turn thru
Pass to the center, left turn thru
Eight chain two, box the gnat
Change hands, left allemande.....

Sides pass thru, separate around one
To a line, pass thru, wheel and deal
Girls pass thru, eight chain thru
Boys count three, girls count four
Cloverleaf, boys pass thru
Eight chain thru, girls count three
Boys count four, cloverleaf
Girls turn thru, left allemande.....

Sides lead right and circle to a line
Pass thru, wheel and deal
Centers turn thru, split two
Around one to a line, turn thru
Wheel and deal, boys turn thru
Split two, around one to a line
Turn thru, wheel and deal
Centers left turn thru, square thru $\frac{3}{4}$
Left allemande.....

by Fred Bailey, Rush City, Minnesota **HINGE FIGURES**

Promenade, heads wheel around
Slide thru, swing thru, fan the top
Single hinge, boys run, square thru $\frac{3}{4}$
Left allemande.....

Sides wheel around, slide thru
Swing thru, fan the top, single hinge
Transfer the column, centers trade
Centers run, couples circulate
Wheel and deal, pass to the center
Box the gnat, flutter wheel
Curlique, left allemande.....

Heads lead right, circle to a line
Do-sa-do to an ocean wave, single hinge
Circulate two spots, boys run
Partner hinge, swing thru, spin the top
* Girls circulate to a catch all eight
Back by the left, left allemande.....

Or* Boys run, couples hinge
 Wheel and deal, then sweep a quarter
 Boys trade, girls trade, U-turn back
 Boys circulate to a catch all eight
 Back by the left, left allemande.....
 Sides lead right, circle to a line
 Pass thru, couples hinge
 Then hinge again, couples circulate
 Wheel and deal, pass to the center
 Flutter wheel, then curlique
 Left allemande.....

TRANSFER THE COLUMN

Heads flutter wheel, sweep a quarter
 Pass thru, swing thru, boys run
 *Wheel and deal, slide thru, curlique
 Transfer the column, centers run
 Tag the line, face right, wheel and deal
 Left allemande.....
 *Or, Wheel and deal, left allemande.....
 Heads lead right, circle to a line
 Curlique, transfer the column
 Centers trade, boys run
 *Left allemande.....
 *Or, Curlique, transfer the column
 Centers trade, boys run
 Left allemande.....
 Sides lead right, circle to a line
 Curlique, transfer the column
 Centers trade, boys run, slide thru
 Square thru $\frac{3}{4}$, left allemande.....
 Sides square thru full, slide thru
 Curlique, transfer the column
 Centers trade, boys run, men star right
 Once around, left allemande.....
 Head gents, corner girls, go up and back
 Square thru four hands
 With your partner curlique
 Cast off $\frac{3}{4}$, make an ocean wave
 Boys trade, boys run, couples circulate
 Girls trade, then wheel and deal
 Right and left thru then dive thru
 Swing thru, turn thru, split two
 Make a line of four, bend the line,
 Curlique, transfer the column
 Boys trade, girls trade, centers trade
 Ends trade, centers run right
 Wheel and deal, slide thru
 Boys run right, all eight circulate
 To a catch all eight, back by the left
 Left allemande.....
 Heads square thru, sides half sashay
 Heads split those sides, line up four

Curlique, transfer the column
 *Tag the line, face it in
 Two ladies chain straight across
 Down the line, two ladies chain
 To a left allemande.....
 *Or, side gents only run right, half tag
 Trade and roll, flutter wheel once around
 Pass to the center, curlique
 Left allemande.....
 Sides pass thru, go round one
 Line up four, curlique
 Transfer the column, boys run right
 *Star thru, dive thru, curlique
 Left allemande.....
 *Or, Curlique, coordinate
 Couples circulate, boys trade
 Boys circulate, wheel and deal
 Right and left thru, pass thru
 Trade by, left allemande.....

by Trent Keith, Memphis, Tennessee

Heads lead right circle to a line
 Pass thru, tag the line, face in
 Pass thru, tag the line
 Trailers U-turn back, let's trade by
 Pass thru, trade by, pass thru
 Left allemande.....

by Jack Lasry, Miami, Florida

Head gents and corner up and back
 Box the gnat, right and left thru
 Circle eight, boys up and back
 Slide thru, single file
 Boys split the girls, first boy left
 Next right, around one into the middle
 Boys square thru four, do-sa-do
 To a wave, boys run right
 Left allemande.....
 Heads rollaway, circle eight
 Girls up and back, slide thru
 Girls walk and dodge, star thru
 Boys trade, bend the line, slide thru
 Left allemande.....
 Heads rollaway, circle eight
 Four girls slide thru,
 Girls walk and dodge, curlique
 Boys run, wheel and deal, dive thru
 Square thru $\frac{3}{4}$, left allemande.....
 Heads lead right circle to a line
 Heads rollaway, up and back
 Slide thru, boys walk and dodge
 All face in, lines pass thru
 Tag the line right, bend the line
 Star thru, dive thru, pass thru

Left allemande.....

Head gents take partner and corner
Up and back, do-sa-do to a six-hand wave
Six swing thru, boys run
Line of six wheel and deal, circle eight
Boys square thru four, do-sa-do to wave
Boys run right, left allemande.....

Heads lead right circle to a line
Curlique, eight circulate, cast off $\frac{3}{4}$
Boys trade, grand swing thru
Right and left thru, Dixie style to wave
Eight circulate, slip the clutch
Left allemande.....

Heads lead right circle to a line
Star thru, do-sa-do to a wave
Boys circulate, girls trade
Spin chain the gears, girls run
Tag the line right, wheel and deal
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

by Bill Harrison, Woodbridge, Virginia

Heads crosstrail, around one to a line
Right and left thru, pass thru
Boys trade, all eight circulate
Left spin the top, left turn thru
Tag the line, cloverleaf
Centers square thru three hands
Left swing thru, boys run
Couples circulate, tag the line
Face left, wheel and deal
Left allemande.....

Heads square thru four hands
Swing thru, cast right $\frac{3}{4}$
Spin chain thru, ends turn back
Circulate two spots, couples circulate
Wheel and deal, put centers in, cast $\frac{1}{4}$
Girls trade places, four boys pass thru
Hook and cast $\frac{3}{4}$, girls trade
Lines pass thru, half tag the line
Boys run, left allemande.....

Heads lead right circle to a line
Pass thru, boys trade in same line
Left scoot back, left spin chain thru
Ends turn back, circulate two spots
Couples circulate, centers trade
Tag the line, peel off,
Center four square thru four hands
Ends curlique, boys run
Square thru three hands, trade by
Left allemande.....

Heads square thru four hands
Curlique, scoot back, boys fold

Double pass thru, face right
Couples circulate, tag the line
Face right, wheel and deal, slide thru
Square thru three hands, courtesy turn
Pass thru, wheel and deal, curlique
Left allemande.....

Heads half square thru, curlique
Split circulate, swing thru
Ends circulate, centers trade
Spin the top, pass thru, boys fold
Star thru, couples circulate
Bend the line, curlique, boys run
Trade by, square thru one hand
Left allemande.....

by Jack Lasry, Miami, Florida
MAINSTREAM BASICS

Heads lead right circle to a line
Curlique, eight circulate, hinge
Fan the top, recycle, star thru
Pass thru, U-turn back
Left allemande.....

Heads lead right circle to a line
Pass thru, boys run right, all hinge
Girls circulate, boys trade, boys run
Wheel and deal, pass to the center
Square thru $\frac{3}{4}$, left allemande.....

Heads pass thru around one to a line
Curlique, eight circulate
Hinge to an eight-hand wave
Grand swing thru, all hinge (right arm)
Boys run, double pass thru
Leads California twirl, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads square thru four hands
Swing thru, boys run
Couples circulate, boys run, hinge
Scoot back, walk and dodge
Boys fold, curlique, boys trade
Boys run, wheel and deal, dive thru
Pass thru, left allemande.....

Heads square thru four hands
Do-sa-do to a wave, eight circulate
Swing thru, boys run
Tag the line right, boys hinge
Center boys trade, boys hinge
Tag the line right, wheel and deal
Pass thru, left allemande.....

Heads lead right, circle to a line
Curlique, transfer the column
Centers trade, all hinge, scoot back
Grand right and left.....

from So. Cal. Callers Assn. Notes
 Head ladies chain, four ladies chain
 Couple 4 promenade the outside ring
 Three-quarters round, stand behind 3
 No. 1 lead to the right, circle four
 Make a line, walk into the middle
 Bend the line, star thru
 Square thru four hands
 Those who can, star thru
 Square thru four hands
 Those who can, star thru,
 Square thru four hands
 Everybody face your partner
 Those who can right and left thru
 Same ladies chain, rollaway
 Those who can, right and left thru
 Same ladies chain, rollaway
 Those who can right and left thru
 Same ladies chain, rollaway
 Back out, circle up eight
 Two ladies rollaway
 Two ladies rollaway,
 Three ladies rollaway
 Go right and left grand.....

Heads right and left thru
 No. 1 face your corner, box the gnat
 Heads crosstrail, around two
 Line up four, star thru
 Triple centers in
 By fours, cast off $\frac{3}{4}$, star thru
 Triple centers in, cast off $\frac{3}{4}$
 Star thru, promenade
 Heads wheel around, pass thru
 Wheel and deal, insides only pass thru
 Left allemande.....
 Couples one and two half sashay
 Heads half square thru
 Half square thru the outside two
 Bend the line, pass thru
 Wheel and deal
 Number one gent box the gnat
 Number two rollaway
 Two ladies chain in the middle
 A full turn around face out
 Swing the girl in front of you
 Promenade, number three wheel around
 Pass thru, on to the next
 Right and left thru

Continued on Page 61

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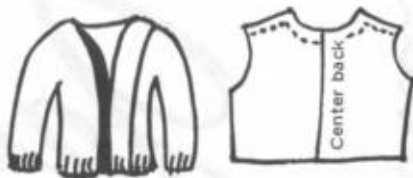
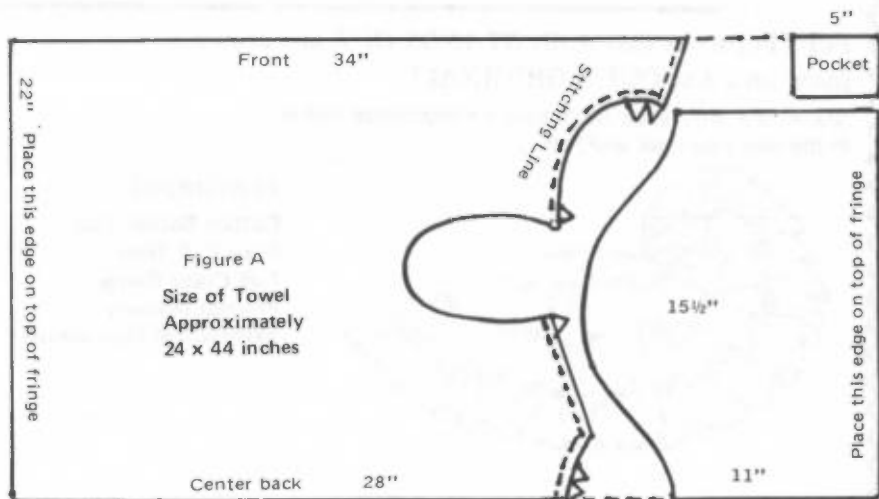


Figure B



Here are directions for the popular "towel jacket." You will need two towels approximately 24" x 44", with or without fringe.

When you have cut the pattern (enlarged), put the two towels together and pin the pattern to them as in figure A. When the jacket is cut out, sew the center back seam. This seam may be any width, depending on the size jacket you want. A narrow seam will make a large jacket; a wide seam will make a smaller jacket.

Sew the center back collar together with the wrong sides together, making this seam the same width as the center back seam. Pin the shoulder seams together, matching center back seam and collar seam. Sew from one armhole across the shoulder seam, around the neck and across the other shoulder to the armhole edge, as in Figure B.

Bind this seam with bias tape or if you have a zig zag machine you can zig zag the edge of the seam. Sew underarm sleeves together, then sew the sleeve into the jacket.

There should be enough material left to make a pocket, if you wish.

When the collar is folded down, it will make a folded edge on the jacket front.

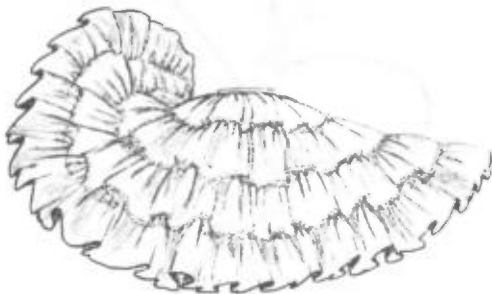
Jacket is good for chilly evenings and very easy to keep clean.

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DANDY IDEA



One of the most impressive sights at the National Convention in Kansas City this summer was the early-bird promotional kit (pictured above), full of literature for the 1976 National in Anaheim, and being distributed to organizational leaders, callers, magazine editors and others who are in a position to encourage dancers by the hundreds to come to California next June.

A "tip of the hat" to Jim Maczko and his committee for a good gimmick to kick off his campaign. We'll wager that with advance publicity like that, the goal of 30,000 dancers or more will be reached, for an unequaled Bicentennial extravaganza in the Golden State.

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WORKSHOP, Continued

Number four wheel around,
All cross trail, find the corner
Left allemande.....

Promenade, don't slow down
Heads wheel around, star thru
Inside two, California twirl
Two ladies chain, substitute
Two ladies chain, substitute
Centers pass thru, right and left thru
Center four California twirl
Pass thru, eight chain three
Left allemande.....

Head ladies chain right
Sides right and left thru

DANCING TIPS, Continued

all the types — all the various talents.
Thank God not all callers want to be
one type. It is a shame when too many
callers in an area do want to be the
same. To all the people who want to
call, I say, find the need and fill that
need and you will be the *caller* for that
group. Then enjoy the calling you do,
enjoy the people you bring joy to, and
who bring joy to you.

Head ladies left hand star $\frac{3}{4}$ around
Split that couple go round the man
To a line of three, forward six
And back you reel, pass thru,
Wheel and deal and a quarter more
Look for the corner, left allemande.....

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- 2007— Baby/Lonnie (Hoedowns)
- 2006— Hot Diggity, Caller: Johnny Wykoff*
- 2005— Rotten Little Song, Caller: Marshall Flippo*
- 2004— I Gave Up Good Morning Darlings, Caller: Nate Bliss*

DANCE RANCH RELEASES

- 629— Have A Good Day And Pass It On, Caller: Frank Lane*
- 628— Walk Right Back, Caller: Barry Medford*
- 627— On A Highway Headed South, Caller: Ron Schneider*

BOGAN RELEASES

- 1274— Happy Tracks, Caller: Mike Sikorsky*
- 1273— Take My Life And Shape It To Your Love, Jerry Thole*
- 1272— Sunshine, Caller: Wade Driver*
- 1271— Never Coming Back Again, Caller: Andy Petrere*
- 1270— I've Got My Baby On My Mind, Caller: Lem Smith*
- 1269— It Ain't Nothing But Love, Caller: Wade Driver*

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- 1150— Ring, Ring the Banjo, Caller: Larry Prior*
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SWINGING SQUARE RELEASES

- 2370— First Time Thing, Caller: Rocky Strickland*
- 2369— Old Man From The Mountain, Caller: Wayne Mahan*
- 2368— Bicycle Morning, Caller: Gary Mahnken*

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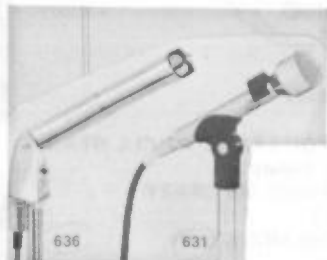
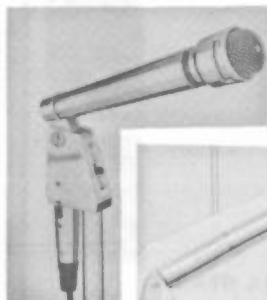
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RECORDS

SINGING CALLS

by Don Hanhurst

POLLY ANN — Lou Mac 119; Caller: Harold Kelley

Very good music with a most danceable rhythm. Figure is close timed but not "clip". Callers note there is a key change — up in the middle break, back down in the first figure for sides and back up again in the ending, however, adequate time is given to the caller to get ready for the key changes. FIGURE: Heads promenade 3/4, sides right and left thru, pass thru, curlique, walk and dodge, partner trade, right and left thru, star thru, pass thru, swing corner, left allemande, promenade.

PROGRESSIVE KANSAS CITY — Red Boot 183; Caller: Stan Burdick

A very good musical rendition of Kansas City. This dance employs the theory of progressive squares and is always enjoyed by the dancers. The use of progressive squares adds great variety to a square dance caller's program. FIGURE: (Twice for heads, twice for sides, alternate or consecutive) Heads lead right, circle to a line, pass thru, right and left thru, chain girls, face the same two, pass thru, move on and cross trail thru, allemande corner, promenade.

ALL AMERICAN GIRL — Red Boot 185; Caller: Bob Vinyard

Very good melody with a flowing use of half tag, trade, and roll. Callers note the key change in closer. FIGURE: Heads square thru four, with the sides go right and left thru, swing thru, boys run right, half-tag-trade and roll, swing corner, left allemande, do si do, promenade.



Chuck Bryant



Dave Smith



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Mustang and Lightning S



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A SMILE by Jack Bishop
- MS 167 THAT SONG IS DRIVING ME CRAZY
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- MS 166 OLD MAN FROM THE MOUNTAIN
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Art Springer

DREAM BABY — Kalox 1177; Caller: Bailey Campbell

A very good rendition of this popular song with a figure that is basic, yet interesting enough to make it fun. FIGURE: Four ladies chain, heads pass thru, clover leaf, sides pass thru, swing corner, left allemande, weave the ring, do-si-do, promenade.

HOLD ON TO YOUR MAN — Windsor 5059; Caller: Warren Rowles

This dance departs from the regular Windsor sound and sounds a bit like the current USA label. The figure flows well and is interesting. FIGURE: Heads square thru four, with corner curlique, walk and dodge, partner trade, right and left thru, pass the ocean, recycle, swing corner, left allemande, do-sa-do, promenade.

NATURAL URGE — Thunderbird 123; Caller: Jim Deeter

A comfortable dancing beat with a smooth flowing figure. FIGURE: Heads square thru four, corner do-si-

do swing thru, boys run right, half tag, trade, roll, right and left thru, corner swing, left allemande, promenade.

HELLO SUMMERTIME — Hi Hat 449 Caller: Ernie Kinney

This melody, rhythm, and tempo are reminiscent of "Summer Sounds". The figure employs an interesting use of "clover and", the dancers liked the variety it gave to the figure. FIGURE: Heads square thru, corner do-sa-do, pass thru, clover (leaf), centers swing thru, cast off 3/4, walk and dodge, corner swing, left allemande, promenade.

FICKLE FORTUNE — Full Time Caller 32010; Caller: George Peterson

FTC is developing a very nice sound. FIGURE: Heads promenade half way, lead right, circle to a line, right and left thru, slide thru, square thru 3/4, trade by, pass thru, swing, allemande corner, promenade.

MISTY — Windsor 5061; Caller: Nelson Watkins



Don Williamson

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Allen Tipton



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RB 183

PROGRESSIVE KANSAS CITY
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RB 184

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RB 185

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RB 186

MEMORY MAKER
by John Hendron

RB 187

ROCK AND ROLL I GAVE YOU THE BEST
by Elmer Sheffield, Jr.

RB 188

SOMEBODY DONE SOMEBODY WRONG
SONG by Don Williamson

RB 303

SMOKEY MOUNTAIN BREAKDOWN
Hoedown

JK 6011

GRANDMA'S FEATHER BED
by Red Bates



Stan Burdick



Bob Vinyard



John Hendron



Al Brundage



Red Bates

A rolling version of the new Misty with a standard spin chain thru figure. FIGURE: Heads star thru, square thru 3/4, spin chain thru, girls circula te two, turn thru, allemande left, weave ring, pass your own and promenade the next.

MISTY — MacGregor 2172; Caller: Monty Wilson

The second of this title to come out this month. This version has a little less flowing rhythm and is a little more stilted. FIGURE: Heads promenade

half, sides right and left thru, star thru, pass thru, square thru three, trade by, swing, left allemande, weave the ring, do-sa-do, promenade.

SUNSHINE — Bogan 1272; Caller: Wade Driver

Smooth song and good arrangement. Dancers will be required to "fudge" for the promenade out of a reverse flutter. FIGURE: Heads promenade half, down the middle with a curlique, boys run right, square thru 3/4, trade by, star thru, right and left thru, flutter

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wheel, reverse the flutter, promenade.

NEVER COMING BACK AGAIN —

Bogan 1271; Caller: Andy Petrere

A pleasant melody with a figure that any mainstream dancer should be able to handle with ease. **FIGURE:** Heads lead right and circle to a line, curlique, coordinate, couples circulate, bend the line, star thru, dive thru, square thru three, swing corner, promenade.

SING A HAPPY SONG — Top 25315

Caller: Wally Cook

Melody is almost like "Hello Happiness". Our dancers were not sure which

recycle to use, the rule from couples facing or from ocean waves. After dancing it, we assumed it to be ocean wave, although none is called for in the figures. **FIGURE:** Heads slide thru, left square thru 3/4, face corner, recycle, swing thru, boys trade, boys run, wheel and deal, left allemande, do-sa-do, swing corner, promenade.

SOMEBODY DONE SOMEBODY

WRONG SONG — Red Boot 188;

Caller: Don Williamson

This record has a forty-eight beat introduction rather than the standard

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sixty-four. Dancers would enjoy the dance more when speeded up. **FIGURE:** Four ladies chain, heads promenade half, sides star thru, pass thru, do-sa-do, eight chain five, left allemande, promenade.

FIRST TIME THING — Swing Square 2370; Caller: Rocky Strickland

FIGURE: Heads promenade half, down the middle, right and left thru, square thru, do-sa-do, swing thru, boys trade, corner swing, promenade.

EASY TO PLEASE — MacGregor 2173 Caller: Otto Dunn

FIGURE: Heads flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, pass thru, trade by, swing, promenade.

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WALK RIGHT UP — Scope 319-B

A smooth patter with a good dancing beat.

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An average hoedown.

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The melody of "Freddie's Theme"
Continued on Page 54



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TANZIE — Belco 264

Choreography by Betty & Bill Tracy
Good music; flowing three-part easy two-step.

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Choreography by John & Mary Macuci
Good music and a challenging tango routine with a "flirting sequence."

WISH ME A RAINBOW — Roper 137

Choreography by Jerry & Pud Buehler
Pretty music and a good intermediate waltz put together a bit differently and nicely.

KISS OF FIRE — Cotillion 1005

Choreography by Ken Croft & Elena DeZordo
Good music; a flowing interesting intermediate tango.

AMOROSO — IDTA 1968

Choreography by Lee & Peggy Landoll
Good music and a good interesting challenging tango.

YAKITY-SAX — Red Boot 901

Choreography by Don & Mildred Williamson
Very easy two-step with good peppy music.

YOUR DAY — Grenn 14216

Choreography by Frank & Iris Gilbert
Good music; intermediate-plus two-step with quite unusual choreography combinations.

TONIGHT YOU BELONG TO ME— Grenn 14216; Choreo by Dave & Mary Simmons
Interesting intermediate waltz combin-

ing international and standard waltz figures; good music.

SINGING THE BLUES— RCA 10232

Choreography by Charlie & Bettye Proctor
Good music (vocal); a good flowing easy intermediate two-step.

STAY A LITTLE LONGER— RCA 10232

Choreography by Charles & Dorothy DeMaine
Good "country-like" music; a good fun-to-do intermediate-plus to challenging two-step.

ME AND MY SHADOW— Decca LPDL 74795

Choreography by Tom & Dottie Dean
Good Bert Kaempfert music; a flowing high-intermediate two-step with nice variety.

SHOW ME THE WAY TO GO HOME— Decca LPDL 74795; Tom & Dottie Dean

Good Bert Kaempfert music; high-intermediate four-part once-through two-step routine.

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NEW HAMPSHIRE— Fall Camp, East Hill Farm, Troy; Sept. 2-7; Ada Dzielwanoska, Conny Taylor, Gordon Tracie, Dick Leger, Ralph Page and Rich Castner. Write Ada Page, 117 Washington St., Keene, NH 03431.

WISCONSIN— 6th Ann. Hodag S&R/D Weekend, Fease's Shady Rest Lodge, Rhinelander; Sept. 5-7; Write Elmer Elias, 5106 S. Menard Dr., New Berlin, WI 53151.

MINNESOTA— Shindig 75, Duluth Arena-Auditorium; Sept. 5-7; Beryl Main, Johnny LeClair, Betty & Irv Easterday. Write PO Box 6472, Duluth, MN 55806.

MARYLAND— Scholarship Dance, Elementary School, Linthicum; Sept. 6; Bill Harrison, Burton Lee, Bob Pickett, Jim Prouty, Carl Rod, Bob Tracey. Write Bill Harrison, 13570 Lynn St., Woodbridge, VA 22191.

ARKANSAS— Acres Shakers Special, Hardy; Sept. 10; Dell Trout; Write Tom Dwyer, Box 115, Williford, AR.

NORTH CAROLINA— 8th Ann. Cape Fear Round-up, Eutaw Shopping Center, Fayetteville; Sept. 12 & 13; Allen Tipton, Tommy Holleman & Jessie Taylor. Write Cape Fear Round-up, 5437 Mesa Dr., Fayetteville, NC 28303.

NEVADA— Harvest Ball, Las Vegas; Sept. 13; Jerry Hightower, Ann Maston.

VIRGINIA— State S&R/D, VPI Campus, Blacksburg; Sept. 13; John Saunders, Paul Childers, Ray & Bea Dowdy. Write Fred & Minnie Martin, PO Box 386, Stuart, VA 24171.

VIRGINIA— Fincastle Twirlers present Harry Hise, Sept. 13; Jesse Shackleford, Sept. 27; Lord Botetourt HS, Daleville. Write Ted & Mildred Crocker, Rt. 2 Box 161, Fincastle, VA 24090.

VIRGINIA— 16th Anthodite Festival, Warren Co. School, Front Royal; Sept. 13; Jack Lasry, John Hendron, Ron & Carolyn Hankey. Write John Boyer, Box 54, Riverton, VA 22651.

INDIANA— 14th Bucks & Dears Luau, King's Hi-Kick Hall, Fort Wayne; Sept. 14. Write Warren Berkheiser, 216 Moeller Rd., New Haven, IN 46773.

OHIO— Chuck-Wheelers Golden Rocket S/D Special, Sept. 14; Lincoln Jr. HS, Gahanna; Chuck Marlow, Cal Golden, Pat & Lou Barbee. Write Janet Marlow, 3795 Pamela Dr., Gahanna, OH 43230.

NEBRASKA— 5th S&R/D Convention, Sept. 26-27; Gothenburg; Vaughn Parish, Herb & Erna Egender. Write Wayne & Gwen Butler, Rt. 3, Cozad, NE. NEW YORK— Hidden Valley Weekend, Lake Luzerne; Sept. 26-28; Dave Taylor, Ken Anderson, Mike & Nancy Hanhurst. Write K. & D. Anderson, 108 Edgewood Acres, Chatham, NY 12037.

INDIANA— Beach Ball, Sept. 26-28; Monticello. Write Phyl & Frank Lehner, 2844 So. 109th St., Toledo, OH 43611.

WEST VIRGINIA— Buckwheat Festival, National Guard Armory, Kingwood; Sept. 28. Write Frank Slagle, Kingwood, WV.

SOUTH CAROLINA— 1st Sunnyland Retreat S&R/D Festival, Oct. 3-4; Convention Center, Myrtle Beach; John Jones, Don Williamson, Elmer Sheffield, Ray Pardee, Lovelaces. Contact: J. Jones, 508 Hopkins St., Kingsport, TN.

ONTARIO— Lift Lock Squares 20th Birthday Party, Oct. 4; Thomas A. Stewart Collegiate. Contact: Bob Jaffray, RR 1, Ennismore, Ont. (292-8063)

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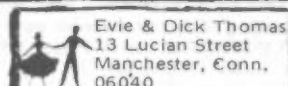
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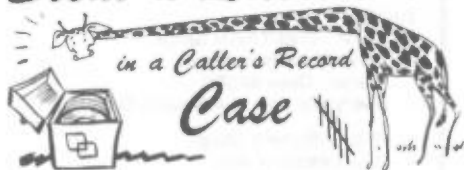
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Steal a Little Peek



Reed Moody of Indianapolis, Indiana, began his calling career in 1950 in south Texas. He now calls for Lucky Squares, North Meridian Squares, does many one-night and guest stands for clubs in Indiana and surrounding states. He teaches at least two classes a year, dances regularly himself, enjoys dancing rounds, and teaches simple rounds. He and his wife, Ruth, are charter members of the Indiana S/D Callers Association and the Greater Indianapolis S/D Callers Association. Reed is past president of both groups, and Ruth is currently the secretary of the state association and is compiling a S/D library in their home. The Moodys are celebrating 25 years of calling with a Silver Anniversary Open House on November 30. Their two children, Joyce and Neil, have danced many years and perhaps will carry on the family tradition when Reed "turns off the mike." Reed is an officer of the Indianapolis Power and Light Company.

HOEDOWNS:

Billy John — Wagon Wheel
 Freddie's Fancy — Wagon Wheel
 Stay A Little Longer — Kalox
 Skillet Lickin' — Blue Star
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 Old Joe — Hi-Hat

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Glory On My Mind — Bogan
 Walk Right Back — Dance Ranch
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WELCOME TO CHICAGO DANCE

The Chicago Area Callers Association and the city of Chicago hosted about sixty New Zealand and Canadian square and round dancers at a "Welcome" dance at the huge outdoor Civic Center Plaza, Clark and Washington St. Wally Schultz of Janesville, Wisconsin, was the emcee for the event with Art Shepherd of Christchurch, New Zealand; Marvin Labahn of Chicago Ridge; and Chuck Riley of Chicago doing the calling for the dancers.

SQUARE DANCE CONCERT

Square dancing was the featured entertainment at a Chicago Tribune Noon Concert in Pioneer Court in July. The Gage Park Steppers club was the featured group, with Marvin Labahn calling. At various times, Marv utilized people from the crowd for participation. The concerts are held three times weekly in the court next to the Tribune Tower and is a summer-long festival of music and entertainment for the noontime crowd along Michigan Blvd.

BIG 10TH - NEW ZEALAND

Calling all diploma square dancers overseas, this is Tauranga, New Zealand, extending a warm personal invitation from the host club Orange City Square Dance Club to the big 10th National Square and Round Dance Convention to be held over the Queen's Birthday weekend, June 4 to 7, 1976.

This event will make square dance history in New Zealand: it's the first time that a convention has been held outside the main centers, with a small club as hosts; it's the first time to be held in June; it's the first time the Callers Association formats and presents

the program; it's the first time we will see 100 squares in one hall.

The Orange City Squares is a small club of extra-enthusiastic dancers dedicated to the job of having the big 10th convention. Tauranga is a city with a population of 35,000 with Mt. Maunganui nearby with another 15,000. It lies on the warm east coast, just 120 miles from Auckland, has regular air and other transport, and a wonderful climate.

*Jack Hilton
Jack Withers*

SAN ANTONIO FILM

Bob and Jackie Parker, Federation Promotion chairmen of the Texas State Federation of Square and Round Dancers, should be contacted by anyone wishing to purchase a copy of the film produced at the 23rd National Convention in San Antonio, Texas. Their address is 7403 Castle Crown, San Antonio 78218. The film is especially colorful and presents an exciting and inspiring picture of a national convention. It is available for \$160 to \$175, depending on the quantity of orders, and will take about a month for delivery.

TOP TEN - BUCKEYE POLL

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2. Alice Blue Gown
3. Tennessee Saturday Night
4. Bee Bee Polka
5. One Lonely Night
6. Sentimental Journey
7. Lisbon Antiqua
8. Room Full Of Roses
9. Domino
10. Marilyn Marilyn

ROSES AND TEXAS GO TOGETHER

The Rambling Roses S/D Club of Tyler, Texas, Rose Capital of the World, will hold their annual festival on Saturday, October 18, in conjunction with the 38th annual Texas Rose Festival. The square dance will be held in Harvey Hall on the East Texas Fairgrounds next to the municipal Rose Garden. The Rose Parade begins at 10 a.m. Saturday and will end in Rose

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Stadium; during the pre-parade activities in the stadium, the Rambling Roses will present an exhibition of square dancing. The Rose Festival Queen will lead the Grand March. Callers will be Allen Garrett, Ray Wheelington and Les Bratcher. For further information, contact Allen and Shirley Garrett, 2331 Hunter St., Tyler, Texas 75701.

BENEFIT FOR SQUARE DANCERS

On June 17, the residence of Ray and Lucille Graf (badge maker and caller, respectively) in Utica, New York, was extensively damaged by fire originating in a second floor bedroom. A camping-dancing benefit weekend will be held at Rocky's Recreation Area, Boonville, New York on Sept. 5-7, with total proceeds being donated to the Grafs by the dancers and Rocky Russell, the owner. Volunteer callers will donate their time. Further information is available from Tom Race, 2104 Claremont Tr., Utica, NY 13501.



NEVER TOO OLD

"You're never too old to dance" is proven by this picture of Ned and Agnes Hancock of Florence, Wisconsin. The parents of Bonnie Busch (wife of caller, Bruce), the Hancocks dance with the Cottons and Jeans Club in Iron Mountain, Michigan. Ned is 78 years young, and Agnes, 70. They recently attended the square dance graduation of their eight-year-old granddaughter, Becky Busch, and Grandpa and Becky danced together.



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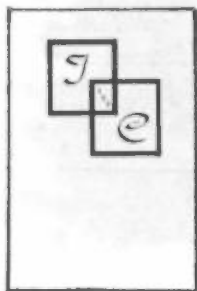
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25th NATIONAL, Continued

arrangements for a few "Square Dance Expresses" for those who would like to travel that way with friends.

Perhaps the majority of dancers will be traveling west by car or recreational vehicle, coming from all points on the continent alone or in caravans. Look around, find someone coming through your home town and make arrangements to "fall in at the end of the line." This is a sure way to make new friends.

Living accommodations at the Convention site are as varied as the modes of transportation to Anaheim; 6000 rooms are blocked for those attending; arrangements are made for parking 3000 vehicles at the Orange County Fairgrounds in Costa Mesa; dormitory arrangements are available at several local colleges. It is important that you make reservations early in order to obtain the type of housing you desire. Don't delay!



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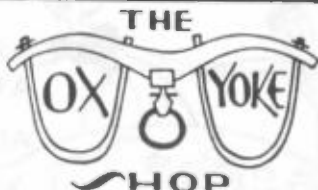
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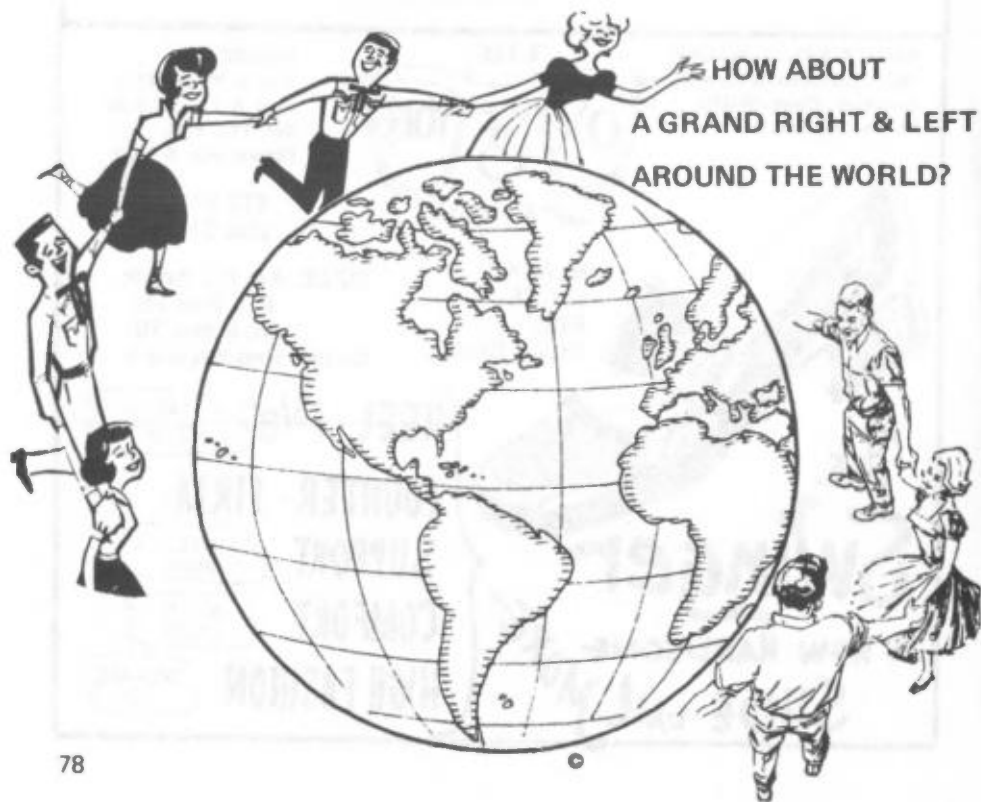
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der to keep the growing number of knotheads in their proper state.

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SUBSCRIPTION DANCES, Continued

VICTORIA, TEXAS; Sun. May 2

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SAN ANTONIO AREA, May 4

Contact: Dave Allen

WINNIPEG, MAN., Thurs., May 6

Contact: Thor Sigurdson

LAKE PLACID, N.Y., Friday, May 28

Contact: Phil & Mary McKinney

KIRTLAND, OHIO; Tuesday, June 15

Contact: Russ & Ginny Perfors

ANNISTON, ALA.; Saturday, June 19

Contact: Bob & Mary Eccleston

PETERBOROUGH, ONT. Can. Sat., Oct. 2

Contact: Bob & Jane Jaffray

BELLEVILLE, IL (St. Louis area), Oct. 29

Contact: Joe & Marilyn Obal

ENCORE, Continued

in this issue. The association has four goals: 1. To unite the square dance movement; 2. To promote square dancing; 3. To help local, state and regional callers and dancers associations function more effectively; and 4. To analyze material.

This issue marks the twenty-first anniversary of the magazine and the end of Willard Orlich's third year as Workshop Editor. He takes this opportunity to review the New Ideas of that three-year period and sort them into categories of Basic, Club-level, Gimmick (fun figures to be used sparingly) and Drop. Of those new ideas classed as Basic, most are still popular: Cast off (in), Centers in/out, Circulate, Cloverleaf, Fold, Outsides in/out, Peel off, Run, Spin the top, Swing thru, Trade and Teacup chain. Wagon Wheel and Dixie Daisy are less popular. Of the twenty calls listed under Club-level, only three are still popular: Curlique, Split circulate and Swap around, which is making a comeback. Grand Square variations listed under Gimmicks are still familiar. Most interesting is the fact that Turn thru, listed under *Drop from all programs*, is now a basic basic. Acey-ducey, usually called directionally now, was also listed in the no-nos. The other seventy dropped from consideration have either disappeared or are being used only in advanced clubs.

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CELEBRATE, Continued

sition aside — the left foot is brought to the third position behind — then the “pas de basque” is executed by the right foot, bringing it forward, and you recommence with the left. The “pas de basque” should be made in three very equal beats, as in the Mazurka. The lady performs the same steps as the gentleman, beginning by the “pas de basque” with the right foot. To waltz a deux temps to the measure of the Redowa, we should make each step upon each beat of the bar, and find ourselves at every two bars, the gentleman with his left foot, and the lady with her right, that is to say, we should make one whole and one half step to every bar. The music is rather slower than for the ordinary waltz.

VALSE CELLARIUS —

The gentleman takes the lady's left hand with his right, moving one bar to the left by “glissade”, and two hops on his left foot, while the lady does the same to the right, on her right foot; at the second bar they repeat the same with the other foot — this is repeated for sixteen bars — they then waltz sixteen bars, “glissade” and two hops, taking care to occupy the time of two bars, to get quite round. The gentleman now takes both hands of the lady, and makes the grand square — moving three bars to his left — at the fourth bar making two beats, while turning the angle — his right foot is now moved forward to the other angle three bars, at the fourth beat again while turning the angle — the same repeated for sixteen bars — the lady having her right foot forward, when the gentleman has his left foot forward — the waltz again repeated; after which several other steps are introduced, but which must needs be seen to be understood.

CIRCULAR WALTZ —

The dancers form a circle, then promenade during the introduction — all waltz sixteen bars — set, holding partner's right hand, and turn — waltz thirty-two bars — rest, and turn partners slowly — face partner and chassey to the right and left — pirouette lady twice with the right hand, all waltz sixteen bars — set and turn — all form a circle, still retaining the lady by the right hand, and move round to the left, sixteen bars — waltz for finale.



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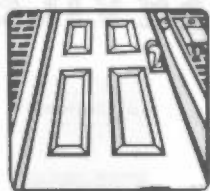
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One full page is devoted to "styling" and what it means. It can mean many things to different people!

Both callers and dancers could profit by learning or reviewing the twenty-eight "Do's and Don't's for Comfortable Dancing" and if these suggestions were followed by all who participate in the square dance activity, there would be better dancing and happier dancers (maybe fewer "drop-outs").

The chapter entitled "Dress for the Dance" says much and says it well! Hopefully, all will get the message so

that in the "not too distant" future (maybe as early as 1976) all callers and dancers will be properly dressed, well-groomed, without the smell of beer, liquor, onions or garlic on their breaths, wearing a name badge and a SMILE.

The 68 Tentative Mainstream Square Dance Basics (as listed and approved at Callerlab 1975) are listed on one page with the notation that at basic no. 38 the list corresponds with the Basic-50 Teaching Program. The original list has been condensed and re-grouped. (Callers and teachers who have the Teaching Manuals for the 50 and 75 Basics should continue to use the teaching methods and material in them.)

The alphabetical index in the back and the diagrams of major formations are added features that make this booklet a worthwhile addition to the library of the caller, teacher or dancer.

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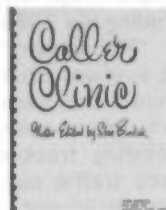
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